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Whole No. 38

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The Essay Proof Journal

Devoted to the Historical Background of Stamps



Essay by Prof. Mark Severin for 1937 British Issue
(Though not adopted, this design won first prize. See p. 81.)

Official Journal of the Essay Proof Society

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The Essay Proof Journal

Vol. 10, No. 2

April, 1953.

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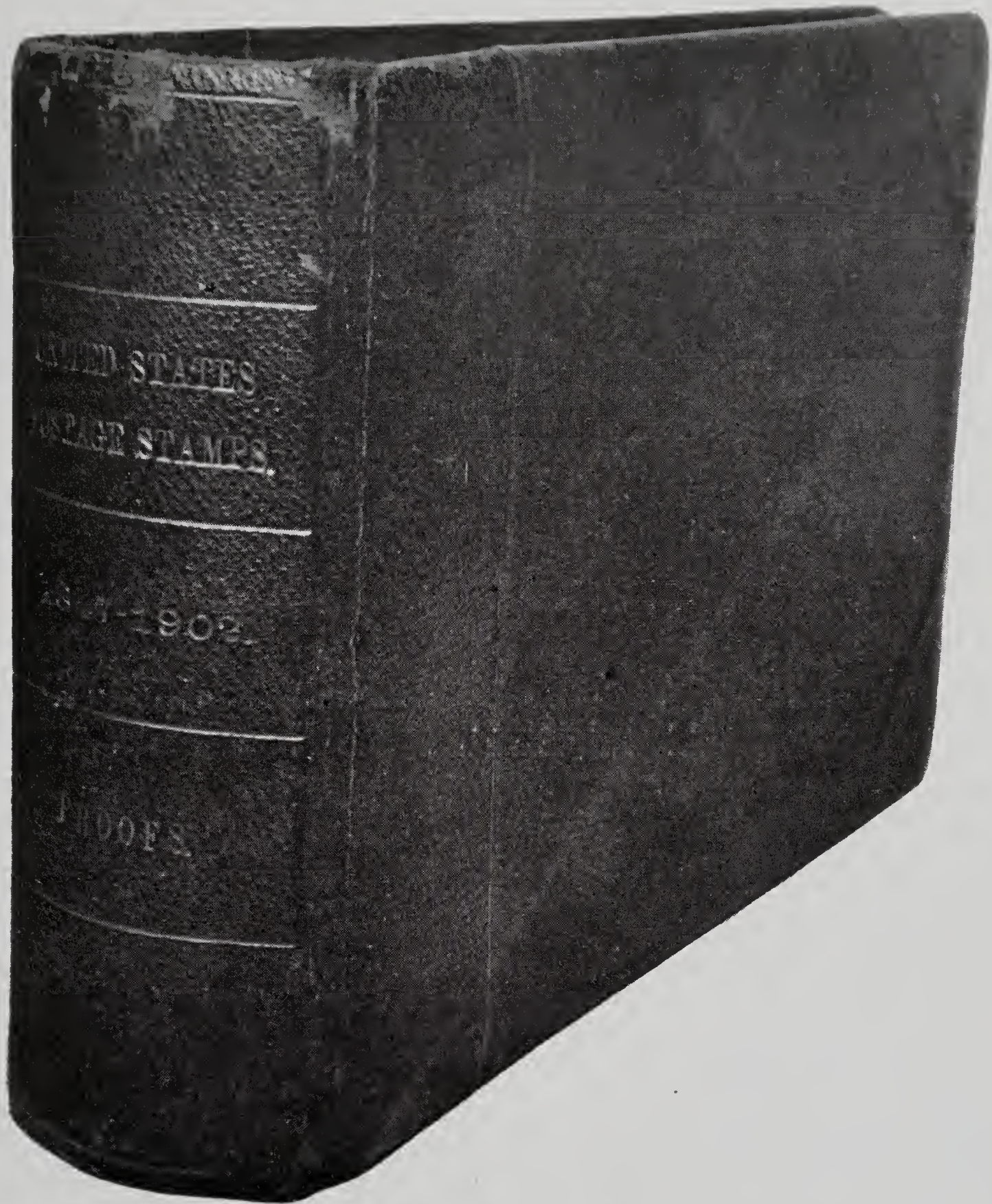
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The Roosevelt Album

These Albums, named by philatelists after President Theodore Roosevelt during whose administration they were prepared, were bound in full leather with padded covers. Gold stamped on the backbone; ornamented on front cover with upright gold binder's line at left and corners struck off with gold lines. Each album contained twenty-four leaves attached with grosgrain ribbon hinge to heavy stubs. The fly leaves, unornamented, but covered with white grosgrain ribbon, likewise attached to stubs. The end papers were covered to match. Only seventeen leaves (34 pages) were mounted with proofs, the remaining leaves being left blank.

The Roosevelt Album of United States Small Die Proofs

By Allan M. Thatcher *

In 1904, 83 albums containing die proofs of what was supposed to be a complete set of U. S. postage stamps were distributed by the Post Office Department to Senators,

* Originally published in *STAMPS*, Oct. 31, 1942.

Representatives, and other officials. These albums, measuring approximately 12 x 7½ inches had heavy grey card pages on which the proofs, together with a date label, were firmly affixed. Proofs were mounted on both sides of the pages. The cover had a gold three line inscription, "United States Postage Stamps, 1847 - 1902 Proofs."

Where the Bureau of Engraving and Printing possessed the original dies these were naturally used in making the proofs, but in many cases they found it necessary to make up an imitation or composite die. The proofs were printed on a white wove paper with small margins measuring about 3 to 5 mm. The colors, on the whole, are not well matched with those of the corresponding stamps. Actually however, there are a host of interesting facts connected with these proofs, some of which we hope to point out in the following paragraphs. We propose to take the album and go through it, page by page, as arranged by the Post Office Department, adding comments and observations. Following the page number will be found the official date as per printed label mounted on that particular page.

Scott Catalog numbers as they list the proofs are given for reference.

Page 1 (1847 - and 1875). Two sets of 5c and 10c 1847, both from the Centennial "Reprint" dies. In an effort to distinguish the two sets the Bureau deliberately shifted one set slightly, thus giving it a blurred impression. But in mounting them the blurred 10c was placed with the normal 5c and the clear 10c with the blurred 5c.

Page 2 (1851), 1c to 90c, Scott 40 to 47P2. Proofs from the original dies by Toppan, Carpenter & Co. The colors are those of the 1875 "Reprint" set. On this page also are the two Carriers, Scott LO 1, 2. The Bureau had the original die of the Eagle Carrier, but it was cracked horizontally. They made a transfer from the cracked die, removed evidences of the crack from the transfer, and then made a new die from this transfer. The Bureau did not possess the original die of the Franklin Carrier but was forced to make an imitation of it. They first took a transfer from the 30c die and removed all the design except the oval with head of Franklin. Secondly, a transfer was made from the 3c, 1851 die and from this were removed the top and bottom labels, the corner ornaments (outside the rosettes) and the portrait oval. A new die was then made from these two worked-over transfers and to it were added the top and bottom labels and the corner ornaments. For some unexplained reason the upper right corner was left blank. (This proof is listed by Brazer as an essay No. LO1E-B). The proofs on this page have extremely small margins, less than 2 mm. in most cases.

Page 3 (First 1861). 1c to 90c. The 3c, 5c, and 12c values are from new dies. The Bureau took transfers of these three values from the original "September" dies, cut away the corner ornaments, and made new dies from these cutaway transfers. These are Scott 56, 57 and 59 P2 and are also listed by Brazer as essays 56E-Hd, 57E-Ee and 59E-Df. All other values are from original "September" dies. The 30c is in the deep orange color of the so called "August" issue and is Scott 61 P2. The 1c is in indigo—this is not listed in the catalog as a separate shade. The other values (10c, 24c, and 90c) are almost the same as those in the following set. The 10c is slightly more bluish and the 24c in a deeper gray, whereas the 90c is very similar to that of the next issue. These three are not listed in the catalog. On this album page, under a label "1866" is the 3c scarlet, Scott 74P2.

Page 4 (Last 1861). 1c to 90c. There is only one 3c which most closely resembles the 3c lake No. 66. The colors of the 1c and 30c are entirely different from those on the previous page. Included in this set, as mounted, are the 2c Jackson and 15c Lincoln. All are from the original dies by the National Bank Note Co.

Page 5 (1869). 1c to 90c. The 1c to 12c and 30c values are from the original National Bank Note Co., dies. In the Bureau were two 15c dies, one of the complete design of type I "unframed" and another of the frame only of type II (framed picture). Two transfers were made from the complete die, the frame was cut away from one and the picture from the other, and from these two transfers two new dies were made. The proof of the unframed variety was printed from the two new dies. To print the framed variety proof the Bureau used the original frame die plus the new die of the picture only.



Page 32 of the Roosevelt Album

The pages were actually thin, gray cardboard around which a border of similar cardboard was pasted. Two pages were then pasted together back to back. By careful work the pages may be split apart, cut free of their hinge, and then mounted in an ordinary blank album. Many of the Roosevelt Albums have been so mutilated and very few are now thought to exist intact. Some of the albums and proofs have been hopelessly ruined by collectors who attempted to soak the proofs loose.

Coming to the 24c we find a similar situation, the Bureau having two original dies, one of the complete design and one of the frame only. A new picture die was made by taking a transfer from the complete die and cutting away the frame. The proof was then printed from the original frame die and the new picture die. A National Bank Note Co., die of the 90c (complete design) with head of Washington was in the Bureau's possession. See essay in Brazer Catalog, page 83. By cutting away the head from a transfer from this die a new die of the frame only was obtained. By the same cutaway transfer method a die of the Lincoln head was secured from the original 1866 15c die.

Page 6 (1870). 1c to 90c Scott 145, 157-166 P2. This apparently innocent set is actually a very strange mixture which we will endeavor to untangle. The 1c is unique in that it is from a new die made by the Bureau in imitation of the die of the National Bank Note Co. and the only one that can be properly labeled '1870.' There are several small differences in design, chief of which is the absence of the two heavy shading lines found at the extreme bottom center of the original design.

The 2c, 3c, 7c, 12c, 15c, 24c, 30c, and 90c values are from the original National Bank Note Co., dies with secret marks added by the Continental Bank Note Co. Note that this includes the three high values (24c, 30c and 90c) with secret marks, which proves that these dies were altered although new plates were not made. The 24c small die is an ideal "space filler" for that phantom No. 164. The 3c, strangely enough, has the dash below "TS" which was added by the American Bank Note Co., when they re-engraved the design (Scott 207). As the 3c proof mounted in the 1882 set does not have the dash we are led to believe that the Bureau must have mistakenly transposed the two 3c values in making up the album. The 6c and 10c values are from the original dies by the National Bank Note Co., altered by the Continental Bank Note Co., and then worked over by the American Bank Note Co. The colors and general appearance resemble those of the re-engraved stamps (No. 208, 209) but the proofs do not have the distinguishing marks of the re-engraved stamps. They are not, therefore, like any issued stamps. These two values, as well as the 24c, 30c and 90c will be listed by Brazer as essays, we are informed.

Page 7 (1875 and 1882). 2c vermillion, Scott 178 P2. From original National die, altered by the Continental Bank Note Co., 5c Taylor, 179 P2, from die engraved by the Continental Bank Note Co., The 5c Garfield and the 6c and 10c values, Scott 205, 208-209 P2, are from original dies by the American Bank Note Co. The 3c is explained in the comments referring to page 6. The 1c on the other hand, is from the original National die which was altered by the Continental and finally re-engraved by the American Bank Note Co. This explains why the Bureau had no die of the 1c to use for the 1870 issue and was forced to make a new one.

Page 8 (1883, 1887, 1888). 1c to 5c values, Scott 210-16 P2. All from original dies engraved by the American Bank Note Co. The 30c and 90c are from dies altered by the Continental Bank Note Co., and show the secret marks. In a sense, therefore, these are essays.

Page 9 (1890). 1c to 90c, Scott 219 - 29 P2. When the Bureau began printing stamps in 1894 they had added triangles to the corners of the designs of the 1c to 15c values of the 1890 issue. From these altered dies of the American Bank Note Co., transfers were taken, the triangles were cut away, and new dies made for printing the proofs. Traces of the triangles can be faintly seen on some values. As the 1894 set did not contain 30c and 90c denominations it was possible to use the original unaltered dies of the American Bank Note Co., to print these two proofs.

Pages 10 and 11. Columbian issue (1893) Scott 230-45 P2. From original American Bank Note Co., dies. 1c to 15c values on page 10, balance on following page. The color of the 4c approaches that of the error but is still more ultramarine than blue. As we have previously noted, the colors of these proofs are poorly matched with the stamp colors.

Page 12 (1885 etc.). This page contains the five Special Deliveries Scott E1-4 and E6-P2. The first three are from original American Bank Note Co., dies, the other two from original dies of the Bureau.

Page 13 (1894), 1c to \$5.00, Scott 247, 250, 253-260, 261A, 262, 263 P2. From dies of the American Bank Note Co., altered by the Bureau. The 3c is with triangles type 2 (Brazer 253E-c). The 10c is type 2 as per 1898 issue Scott 283. The 15c to \$5.00 values are all type 2 and are listed by Brazer as essays. Also included on this page are the 1898-99 set of four in new colors, Scott 279, 280-81, 283-84 P2, from same dies as corresponding denominations in previous set.

Page 14 (1865). The three large Newspaper Stamps, Scott P R 2-4 P2. These proofs are from typographs which were made by the National Bank Note Co. They are trimmed very close to the design and have almost no margin.

Page 15, 16, and 17 (1875). Newspaper, 2c to \$60.00, Scott PR9-32 P2. From original dies of the Continental Bank Note Co. On the first of these pages are the 2c to 10c values in black and also the 1c black of 1885, PR81. This 1c is from an original American Bank Note Co., die. On the next page are the 12c to 96c denominations in rose, and the balance of the set is on page 17.

Page 18 (1894). Newspaper, 1c to \$100.00, PR102-113 P2. From original dies of the Bureau of Engraving and Printing.

Page 19 (1879-1891). Postage Dues, 1c to 50c in brown and in bright claret, Scott J1-7, J22-28 P2. From original dies of the American Bank Note Co. We found, on close examination, that these proofs (1c to 5c values) show a die number about $2\frac{1}{2}$ mm. above the design. These numbers, which are either albino impressions or with very faint trace of color, are as follows—1c No. C10a, 2c C23a, 3c No. C24A, and 5c No. C25A. As the same dies were used for both sets the same numbers appear on both issues.

Page 20 (1894). Postage Dues, 1c to 50c, J31-37 P2. From original Bureau dies. The 3c die was cracked and the proofs show a clearly pronounced irregular horizontal line extending across the lower part of the design and to the extremities of both side margins.

Pages 21 to 30 (1873). Departments complete, arranged alphabetically one set to a page (except that State dollar values are on a separate page preceding the 1c to 90c

denominations). All are from original dies by the Continental Bank Note Co. except the three State Department highest values. The Bureau had the original Seward head die, and also the die for the frame of the \$2.00 value which had been made by the Continental Bank Note Co. After taking a transfer from this frame die and cutting away the value tablet, three new dies were made to which were added value labels for the 5, 10 and \$20.00. The proofs were printed from these new frame dies and the original die of the head of Seward.

Page 31 (1898). Trans-Mississippi issue, 1c to \$2.00, Scott 285-93 P2. From original Bureau dies.

Page 32 (1899). Cuba 1c to 10c, Scott 227-31, and 10c orange Special Delivery, E3 inscribed "Inmediata." These are extremely interesting as they constitute the only "foreign" stamps ever produced by the U. S. Bureau of Engraving and Printing. These proofs most certainly belong in every U. S. proof collection.

Page 33 (1900). This date should be 1901. Pan-American set, 1c to 10c, Scott 294-99 P2. From original Bureau dies.

Page 34 (1902). 1c to \$5.00, Scott 300-13 P2. From original Bureau dies.

James Berry New Zealand Stamp Artist

Among the world's younger stamp designers it probably is correct to say that few if any have surpassed James Berry in the number of accepted essays submitted by this London-born artist. In an article entitled "Farmer Who Turned Artist" published in the August 9, 1946 issue of *Philatelic Magazine*, T. R. Jones states that during the first fourteen years of Berry's career as a stamp designer no less than 50 of his sketches were accepted for issues of New Zealand and Dependencies.

Berry did not begin his working life as an artist. On the contrary, according to Jones, "he left secondary school to enter the insurance business . . . two years later at the age of 18 he emigrated to New Zealand to take up farm work." After three years of farming he turned to commercial art, working first for an advertising firm, later as an artist and copyrighter for a newspaper. Eventually he became a free lance artist.

One may judge the quality of this artist's work by inspecting just a few of the New Zealand issues attributed to him. For example, among the Children's stamps, we mention Road to Health (1933), Crusader (1934), Children at Play (1938), and the ever popular Peter Pan Statue (1946). Berry designed the 6-pence special delivery stamp of 1939; also the design for the 1939 issue of postage dues and many others.

Perhaps Berry's finest work was the Peace Issue of 1946, consisting of eleven designs selected from 29 of his drawings submitted in a government-sponsored invitation contest. One of these, the 3-pence (Scott's design A102), is unusual in the vignette concept: an altar silhouetted by a glacier scene. The source of this is quite interesting. Jones writes: "When he was preparing his sketch of this stamp, the artist wrote to Mr. P. Watts-Rule who was the architect of St. James Chapel at Waiho Gorge, and asked details of this wonderful altar window. In reply, Mr. Watts-Rule stated that in 1927 he had a visit from Archdeacon J. A. Julius (now Dean of Christchurch, New Zealand) who wished to build a small church at Waiho Gorge, and described the view of the glacier, which would be obtained from the altar, as far more wonderful than any stained glass window could be. The clergyman asked Mr. Watts-Rule to dispense with the conventional idea of a stained glass altar window and to design one of plate glass which the architect did and, after making several sketches, the church was built in 1940." Artist Berry gives credit for this beautiful and unusual design to Dean Julius for his inspired conception of such an unusual window and to Mr. Watts-Rule who helped to carry it out with such good effect.

Truly it may be said that James Berry is one of the foremost stamp artists of the 20th Century. —G. W. C.

U. S. XX Century

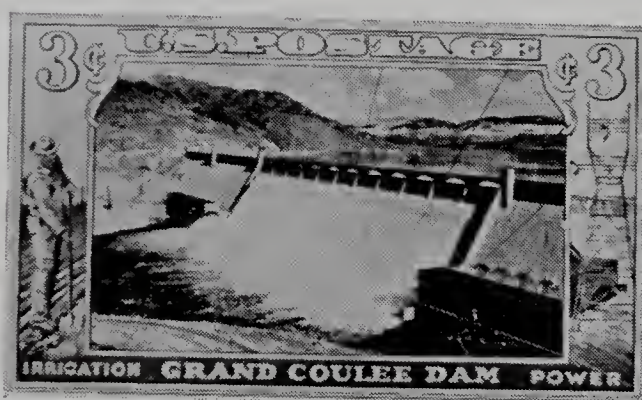
Essay Designs, Models and Proofs

By Sol Glass

(Continued from JOURNAL No. 37, page 33.)

Grand Coulee Dam Issue

Three Cents—Issued May 15, 1952



1009E-A. Rejected Essay
Spillway, Grand Coulee Dam



1009E-B. Approved Model
Spillway, Grand Coulee Dam

One Rejected Design.

Designer—Charles A. Chickering.

Engravers—Vignette and ribbon, Herbert F. Fichter.

Outline frame, lettering and numerals, Charles A. Smith.

Design Essayed February 18, 1952, to J. M. Donaldson, P. M. G.

Model Approved February 27, 1952, by J. M. Donaldson, P. M. G.

Die Proof Approved March 28, 1952, by J. M. Donaldson, P. M. G.

Source of Design

A photograph of Grand Coulee Dam, which was previously furnished this bureau by the Department of the Interior, a photograph of the Moses Lake development farm (460-4), and a photograph of Columbia Basin Project, Washington (CB-10591), both of which were furnished by the Bureau of Reclamation, Department of the Interior, through the Post Office Department, Washington, D. C.

Lafayette Issue

Three Cents—Issued June 13, 1952



1010E-A. Rejected Essay
Marquis de Lafayette



1010E-B. Rejected Essay
Marquis de Lafayette, Flags,
Cannon and Landing Party



1010E-C. Approved Model
Marquis de Lafayette, Flags,
Cannon and Landing Party

Two Rejected Designs.

Designer—Victor S. McCloskey, Jr.

Engravers—Portrait and Vignette, Charles A. Brooks.

Ornamental frame, Lettering and Numerals, John S. Edmondson.

Design Essayed March 14, 1952, to J. M. Donaldson, P. M. G.

Model Approved March 18, 1952, by J. M. Donaldson, P. M. G.

Die Proof Approved April 21, 1952, by J. M. Donaldson, P. M. G.

Source of Design

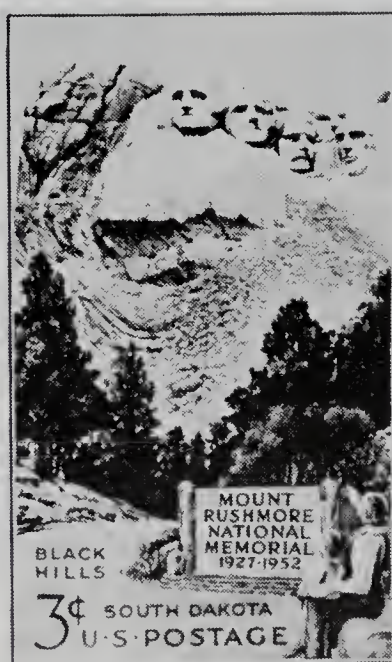
Photograph of an engraving of Marquis de Lafayette furnished by the Post Office Department.

Mt. Rushmore Memorial Issue

Three Cents—Issued August 11, 1952



1011E-A. Rejected Essay
Sculptured Heads on
Mt. Rushmore



1011E-B. Rejected Essay
Sculptured Heads on
Mt. Rushmore



1011E-C. Approved Model
Sculptured Heads on
Mt. Rushmore

Two Rejected Designs.

Designer—William K. Schrage.

Engravers—Vignette, Matthew D. Fenton.

Outline frame, Lettering and Numerals, George A. Payne.

Design Essayed May 7, 1952, to J. M. Donaldson, P. M. G.

Model Approved May 8, 1952, by J. M. Donaldson, P. M. G.

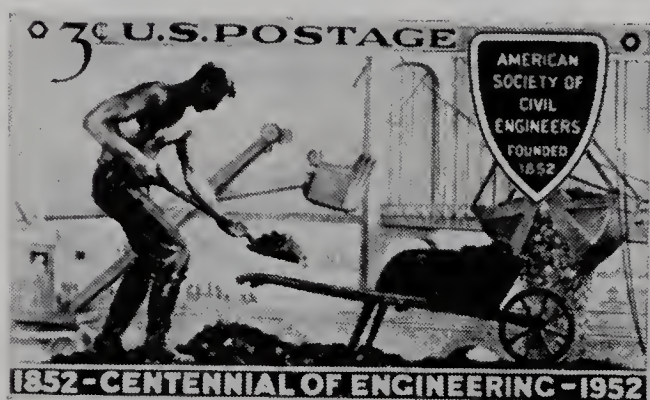
Die Proof Approved June 24, 1952, to J. M. Donaldson, P. M. G.

Source of Design

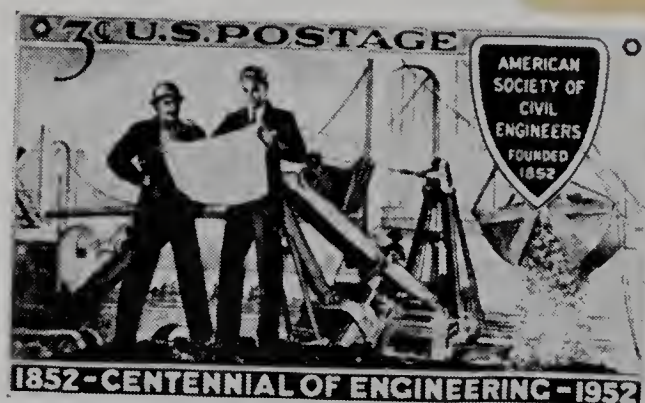
Two photographs of Mount Rushmore National Memorial, one by Black Hills Studios Inc., Spearfish, South Dakota, and one by the Publicity Department, South Dakota State Highway Commission, Pierre, and a post card of Mount Rushmore National Memorial, Published by Rushmore Photo, 520 6th Street, Rapid City, South Dakota, all of which were furnished by the Post Office Department, Washington, D. C.

Engineering Centennial Issue

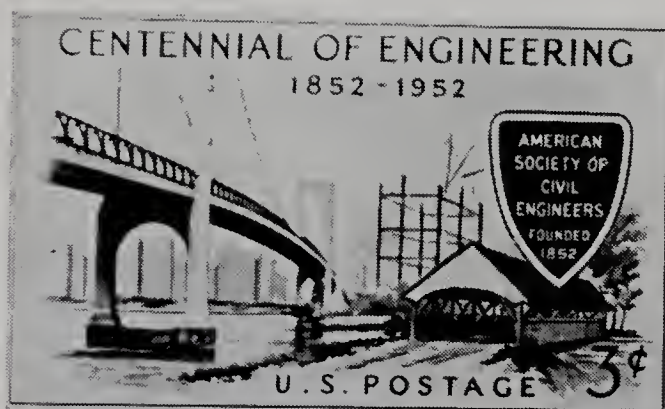
Three Cents—Issued September 6, 1952



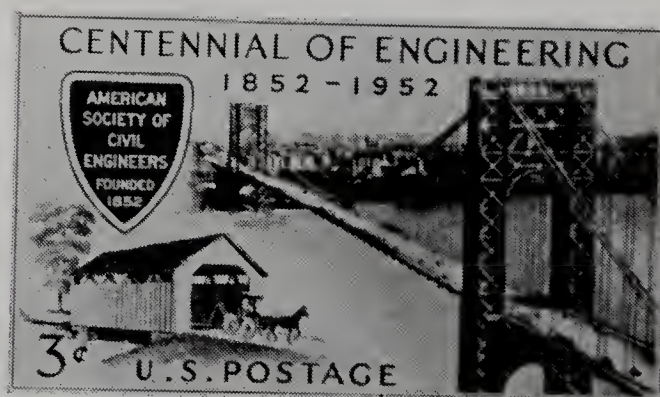
1012E-A. Rejected Essay
George Washington Bridge, Laborer
and Badge of American Society of
Civil Engineers



1012E-B. Rejected Essay
Engineer, Workman, George Washington
Bridge and Badge of American Society
of Civil Engineers



1012E-C. Rejected Essay
George Washington Bridge, Covered
Bridge of 1852 and Badge of American
Society of Civil Engineers



1012E-D. Approved Model
George Washington Bridge, Covered
Bridge of 1852 and Badge of American
Society of Civil Engineers

Three Rejected Designs.

Designer—Victor S. McCloskey, Jr.

Engravers—Vignette, Matthew D. Fenton.

Outline Frame, Badge, Lettering and Numerals, John S. Edmondson.

Design Essayed July 24, 1952 to J. M. Donaldson, P. M. G.

Model Approved July 29, 1952 by J. M. Donaldson, P. M. G.

Die Proof Approved August 15, 1952 by J. M. Donaldson, P. M. G.

Source of Design

A photograph of the George Washington Bridge, P. A. Aerial photo, Negative No. GW 5452, by the Port of New York Authority, 111 Eighth Avenue at 15th Street, New York 11, N. Y., two photographs of covered wagon bridges and a drawing of the American Society of Civil Engineers badge, all of which were furnished by the Post Office Department, Washington, D. C.

Increasing

Currently our total membership is on the increase. This is all to the good but to keep it up YOU must do your part. It is necessary that YOU secure a new member at once. Only by so doing will you have discharged your obligation to E. P. S.

Marcus Wickliffe Baldwin

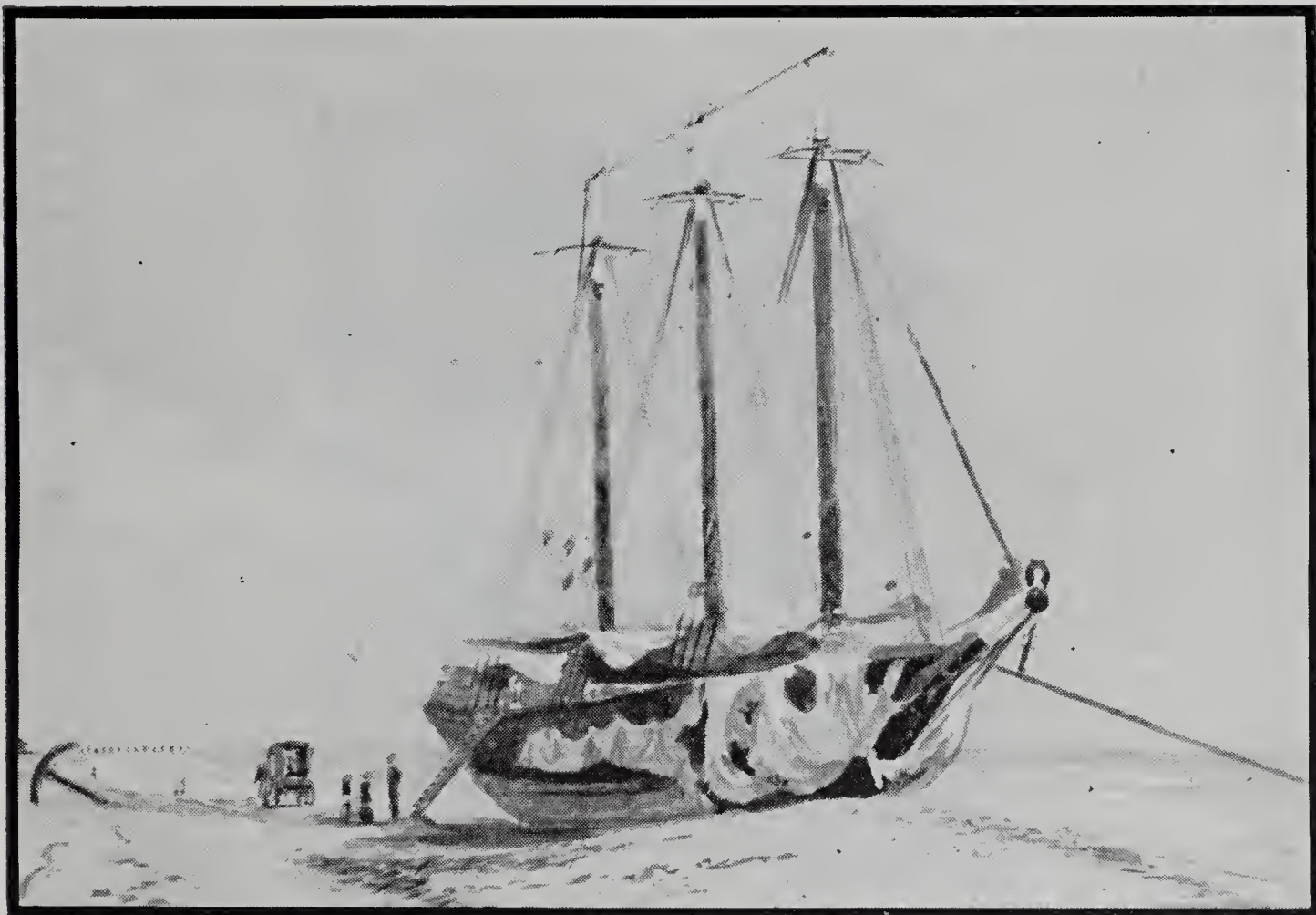
Bank Note Engraver

By THOMAS F. MORRIS

(Continued from JOURNAL No. 37, page 12.)

Vacations at Ocean Grove

To escape the humid days during the summer months many New Yorkers sought relief by spending weekends and long holidays along the New Jersey coast. Many of the wealthier class built their homes close to the ocean from Long Branch to Deal, while others engaged hotel accommodations, furnished rooms and small bungalows. The Jersey shore was a beehive of activity and one of great popularity among New York and New Jersey residents. It was not strange therefore that Marcus Baldwin's father followed suit and with his family took refuge in the cooler ocean air.



One of his Water Color Sketches made while vacationing at Ocean Grove, N. J.

As far back as Marcus could remember, these trips to Ocean Grove were events in his life. He found it extremely relaxing to relieve himself of all cares in business and the long hours in New York and Washington at the engraver's bench to spend some of his weekends at the shore. He had a great fondness for the ocean, the surf, and watching the large sailing craft and the tramp steamers silhouetted against the horizon, as these ships plied up and down the coast. His mother would spend much time at the same spot where she was able to attend the religious meetings at the Ocean Grove Auditorium, and this was an added incentive for her young son to visit her. For a period of more than forty years he would take time from his work to reach this particular seaside resort, principally because of his great desire to attend these religious revivals. He rarely left home without a sketch book or a pad, and with pencil or brush and small water color

box he would sketch or paint some shore scene that inspired him. Judging from his painting through the years, had Marcus Baldwin devoted all his time to the painting arts, he would have made a name for himself in that profession. His interest in making sketches of certain scenes during these early years is also revealed by a small sketch book which he took along with him on a trip he made to Niagara Falls. The pencil drawings depict scenes sketched either from the train window or from the station platform on the train's several stops, beginning at Jersey City and ending at Niagara Falls.

Marcus Baldwin was infatuated with everything his eyes looked upon. He saw beauty and good in the world in which he lived. He felt enriched by his gift in his ability to record such scenes—it was an outlet and a great stimulant for him in the exacting work and the arduous hours spent engraving with a magnifier.

His Friendship with William Hidden

Marcus Baldwin possessed the happy faculty of acquiring many friends during the course of his lifetime—friendships that were lasting; many were in the bank note fraternity; still a greater number were among the men and women identified with religious work, the Y. M. C. A., foreign missions and the Brethren, with which group he had attached himself most firmly and where he had found simplicity of worship and spiritual guidance.



William E. Hidden, from a Pencil Sketch by his friend Marcus Baldwin

Among these many friends was one whom he had met during his early career. William E. Hidden was an apprentice designer employed by the American Bank Note Co. This friendship continued for over fifty years. It will be of great interest to relate that the father of William Hidden was Henry A. Hidden, of Henry A. Hidden & Co., to whom credit is given for the engraving of the 5c and 10c Providence, R. I. Post Office stamps issued in 1846. Young Hidden and Marcus Baldwin were of the same age and they served their apprenticeship with separate companies and both lived in Newark, N. J. These lads found much in common during these formative years. Hidden later gave up his chosen profession of designing bank notes, stamps, etc., for a more lucrative career, and even though they became separated in business, their friendship nevertheless was deep and lasting and neither one missed an opportunity of meeting at either of their Newark homes or at Ocean Grove where Hidden spent part of his summers.

The name of "Hidden" is particularly significant in this story of the life and career of Marcus Baldwin because of the prominence of both names in philately, their work in connection with the designing and engraving of many parts of bank notes and stamps, and a particularly interesting story I shall later relate as told by Marcus Baldwin during the time young Hidden was with the American. But first I should give an entry found in Baldwin's diary for the year 1883 concerning William Hidden. Were we to turn back the clock to the latter period of the Nineteenth Century some of our readers would recall similar incidents occurring in the life of the average family before the advent of the automobile.

Nov. 3, 1883—William Hidden and Josie Morton were married last Tuesday at the home of Miss Morton. They sent a coach up to the house for me and I went to the wedding. Tom came over also. Tom and I gave them an engraving in a nice frame and I painted a plaque with Ocean Grove scene.

Were any members of the Hidden family alive today, it would give them the same thrill as the writer experienced when he discovered in Marcus Baldwin's diaries a few years later references to events in his own family circle.

William Hidden in his youth had an insatiable desire to collect minerals and precious stones and had collected many fine specimens. Many hours of study and research were given to the subject, and he traveled great distances during his spare time in search of desirable items.

The then President of the American Bank Note Company, Albert G. Goodall, was a close personal friend of Emperor Dom Pedro II of Brazil. He had visited the Emperor many times in his travels through South America where he obtained innumerable contracts for his Company. The Emperor came to the United States and paid a visit to the Centennial Exposition in Philadelphia in 1876. His itinerary included a visit to New York City. He accepted Mr. Goodall's invitation to visit the offices and plant of the American, then located at 142 Broadway. Hidden previously had learned that the Emperor, like himself, was a collector of minerals and precious stones and that he had assembled an outstanding collection of rarities and possessed great knowledge on the subject. He also learned that the Emperor on the occasion of his visit to the Company's offices was to visit the different departments of the Company. From his home that morning, Hidden brought his choicest specimens and arranged them on his desk with the hope that the Emperor might see and view them as he passed through. That is exactly what happened. The Emperor came into the Designing Department and was introduced to the personnel, and as he approached Hidden he immediately noticed the array of mineral specimens Hidden had so carefully arranged. The Emperor stopped and became immediately interested in the exhibit. They had a lengthy discussion, and as the Emperor left he told Hidden he would send some things to add to the collection. This he did upon his return to Brazil.

Hidden is credited as the discoverer of a new mineral found in North Carolina and had the distinction of having it named "Hiddenite". In later years he became a recognized authority on mineralogy and traveled all over the world in search of mineral deposits and rare gems for important firms in the business. A far cry from designing stamps to traveling the universe in search of gems of a different character.

Printing on Celluloid

The firm of Baldwin and Gleason grew in size during the next few years. From a humble beginning in 1880 it had grown by 1891 to an organization of approximately twenty-five employees. This was one of the first establishments to develop the method of printing on celluloid from intaglio engraved steel plates, a method by which the plates had to be placed under high hydraulic pressure and heat. Orders came in in great abundance for this new type of printing and the firm did well. At least four of the men who began their engraving careers with Baldwin & Gleason later made names for themselves, such men as John Guilfoile, John MacCaskie, W. G. Brown, and F. Louis Siebert. Robert Savage, the well-known portrait and vignette engraver, also worked for



**An Example of Printing on Celluloid from an Intaglio Engraved Plate
Baldwin & Gleason's Specialty**

Baldwin & Gleason, and from there became an employee of the American and did work on some of the U. S. Columbian stamps. He never forgot this early association with Marcus Baldwin. During the years that intervened, Robert Savage held great reverence and respect for his former employer, and urged him about the time of his retirement from the Bureau to come to New York and join his group at the American Bank Note Co. This he did, and the remaining years of his business life were his happiest, surrounded as he was by artists of great ability. Mr. Guilfoile subsequently went to the Hamilton Bank Note Co. and later became Superintendent of the Engraving Division at the Bureau of Engraving and Printing. Mr. John MacCaskie formed a partnership with his brother George under the name of G. T. & J. MacCaskie, who continued in business as bank note engravers for a number of years. Mr. Siebert went to the New York Bank Note Co. and later on continued his career as an engraver for the American Bank Note Co. Mr. Brown joined the American and became a first class etcher-engraver.

Marcus Baldwin took a kindly interest in and gave a helping hand to the younger men around him, both in business and in his religious activities, especially so in his later years when he became actively identified with the work of the Y. M. C. A. Never having married, many of his spare hours in the evenings and on weekends were devoted to the enlightenment of youth toward wholesome and Christian living. His own life was an exemplification of such. He learned early in life that he could not guide others and ask them to carry out something to which his own life was not already dedicated. Always seeking for himself a higher goal of honor and obedience to the Creator of all things, he, likewise, through his actions and teachings tried to implant in the minds of his fellow men the way to righteousness in the spiritual concept of life beyond. His character was one of modesty and simplicity, devoid of self praise, or aggrandizement; and the good he did was carried out without flourish of trumpets or thought of benefit to himself.

I am privileged to recite the words of F. Louis Siebert who had been in Marcus Baldwin's employ at Baldwin & Gleason over sixty years ago, which provide an insight into the character of this unusual personality:

I shall try not to refer to myself more than necessary to give you a fair knowledge of my acquaintance with Mr. Baldwin and the assistance he gave me when I started out to be an engraver. I had no idea of what it was nor its difficulties. I walked the streets of New York City up and down, East and West, and when I saw an engraver's sign I went in and inquired if there was an opening for a boy to learn engraving. I made up my mind to look one more day. On that day I saw Baldwin & Gleason's sign at 61 Broadway. I went in and was met by Mr. Atwood Porter. He was doing Mr. Gleason's work while he, Gleason, was on a trip. That was a lucky trip for me, as I learned afterward that both Baldwin and Gleason had nephews in line for the job Mr. Porter gave me. When I was led to the engraving room and presented to Mr. Baldwin he didn't look a bit pleased, which isn't to be wondered at. I was friendless, poorly clad

and undernourished. But I was given a place to work and my troubles began. After being there for awhile I was ready to give up. One day I asked Mr. Baldwin's permission to go home. I didn't go home but looked for a job at wood-working. The next day I told my Mother I didn't want to go to B. & G.'s again. She persuaded me to do so. It was my job to get to the office before anyone else to clean up, etc. That morning Mr. Baldwin was there and seated at my place. His face was all lighted up and smiling when he saw me. He asked why I went home the previous day. I can't recall that I said anything. He said "I know exactly how you felt because I felt the same way many times when I first started at engraving." I went home crying and begged my Father and Mother not to send me back to do engraving, but they did. "Now Louis don't be discouraged; keep right on and you will get along alright." The Lord must have put it in his heart to be helpful. A little later he gave me a letter of congratulations on my progress. Enclosed in that letter was a \$10.00 bill which was some money in those days compared with today's value.

He also gave a sum of money to a member of the engraving department with instructions to give me an amount every day to pay for a warm lunch. Things went along fairly well. . . .



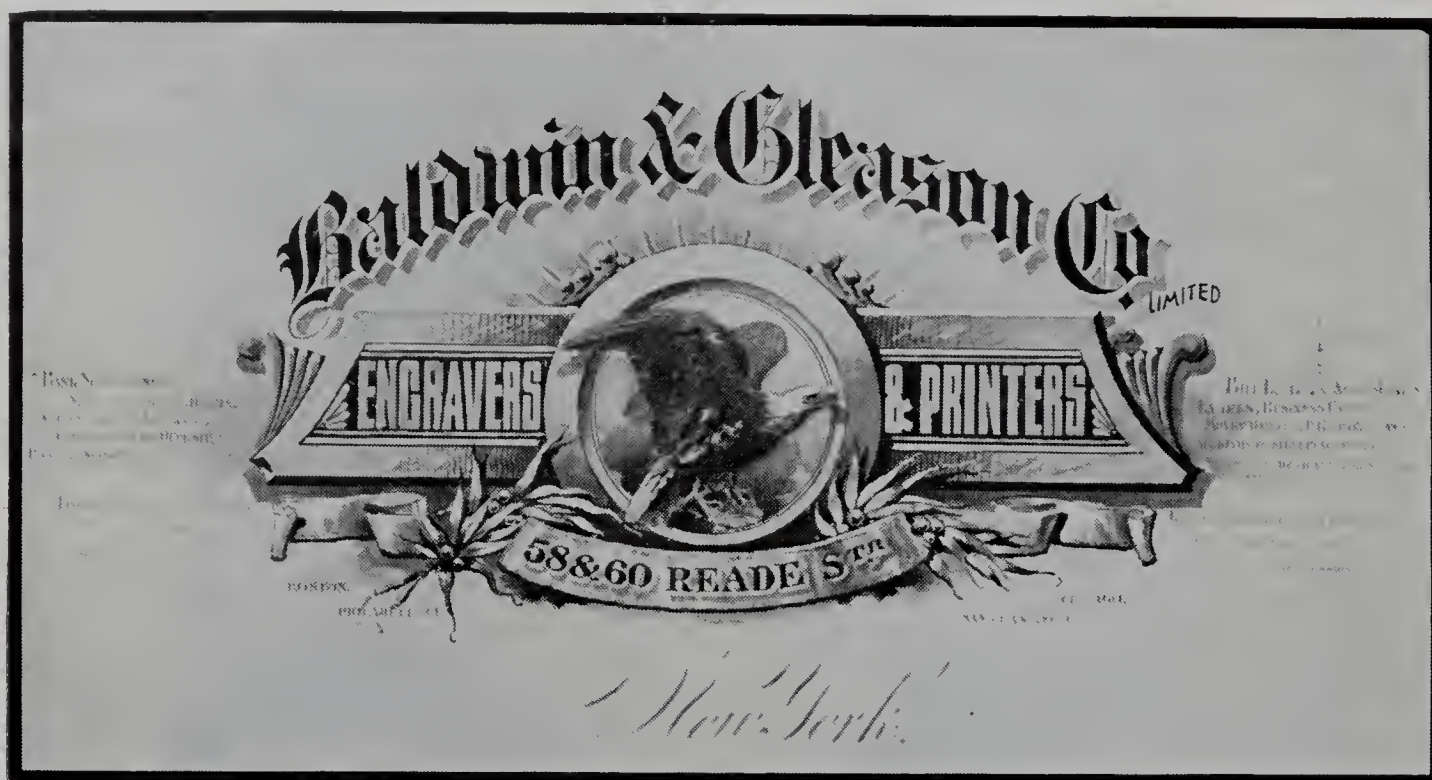
Marcus W. Baldwin and Thomas J. Gleason, about 1887

Depressed by Business Worries

A substantial increase in the celluloid novelty business in the latter part of the eighties necessitated that the two partners seek additional capital. Their own surplus earnings over the years had been used up in acquiring necessary machinery to carry on their business. It was then that Tom Gleason, the contact and business partner, induced certain of their firm's customers to participate in a small stock underwriting, enabling the concern to obtain fresh capital. It was at this time that the firm name became *Baldwin & Gleason Co. Ltd.* Things went well until 1890. In that year the celluloid printing and novelty sales weren't holding up and it was decided that they turn their attention to security and business stationery. The Company's profits for the year 1890 were a bare one thousand dollars and the Directors were faced with a situation early in 1891 of reorganization and a change in officer personnel. Marcus Baldwin became mentally disturbed, disheartened and his ambitions shattered. A few days following the Company's Annual Meeting on January 7, 1891, he came into the office, removed his effects from his desk, bid his associates goodbye and left never to return.⁽²⁾

In less than ten years his Company had been built up from a two man organization to a well-rounded-out engraving firm. It was a mental strain for Marcus Baldwin to

(2) Although Baldwin abruptly took his departure as narrated, he nevertheless continued to maintain cordial relations with the Company and did some engraving for it while he was free-lancing.



Paste up Model and Wash Drawing of Letterhead of Baldwin & Gleason Co. Limited

meet pay rolls and business commitments, and to carry the production end of the business. When he closed his desk on the final day at the office his dream of conquest was leveled to the zero point. He was then 38 years of age. He felt undefeated, however, because of his indomitable will and the spiritual guidance he always sought in time of trouble and mental anguish. Were he able, he thought, to get away from New York for a spell, it would assure him of a fresh look upon life. Learning that a friend was to leave within a few weeks for Bermuda, and that an invitation was extended him, he decided such a trip would provide mental relaxation and help in working out problems ahead. Between the period of his departure from Baldwin & Gleason and his setting sail for Bermuda, his days were largely taken up by attending religious and prohibition conferences, Y. M. C. A. meetings, exhibitions of art, and by long jaunts on his bicycle through New Jersey. The record also shows that he made a special trip to New York City (Feb. 19, 1891) to pay homage to General Sherman, the Civil War hero, where he witnessed with



Picnic Photograph of Baldwin & Gleason Employees and their Families, about 1889

thousands of other patriots the funeral cortege as it passed through the streets of that City.

He and his companion set sail for Bermuda on March 13th, and upon arrival "found rooms at the American House for \$13.00 per week". Their bicycles were taken along, and cleared through customs after paying duty of \$2.40. The two American visitors toured every interesting section on the Island. (The pneumatic tire bicycle had been perfected but a short time preceding this period. Those who could afford a "luxury" of this kind usually took the wheel along, which formed a part of the luggage of the vacationer. It was then recognized as a vehicle of travel quite as much as the present day automobile.) His total expenses during his stay in Bermuda, excluding the steamship fare, amounted to \$150.68. He spent almost a month in the exhilarating air of the Gulf Stream and returned home completely relaxed and in high spirits, ready to turn his attention to his future career in engraving.

Baldwin Becomes a Free Lance Engraver—1891

He set up an engraving table at his home at 373 Clinton Avenue in Newark, N. J., where with his mother and father he spent the next six years. He had now become a free-lancer, free to come and go as he pleased. His friends in the bank note fraternity, and the association and contacts he made as a partner of Tom Gleason gave him an entrée to many customers, and they sought his services for special commissions. He was extremely happy, for no longer had he responsibilities of a kind that previously completely sapped his strength and taxed his mind. Too, he was able to give more attention to and take an active part in the affairs of his church and the children in the Sunday School, to whom he had devoted much of his time and given his services. The rigid schedules, watching the clock, catching trains and meeting production dead lines were out



Brigham Young, Leader of the Mormon Church

Engraved for the New York Bank Note Co. by Baldwin while a Free Lance Engraver

of his life; and he had the added satisfaction of working at home where he was near his mother, to whom he was greatly devoted.

He was kept busy by commissions from engraving firms and the trade. One or two interesting assignments came from the New York Bank Note Co. They had received a special order from a customer in Salt Lake City for an engraving of a full length portrait of Brigham Young. It was felt that no one in their employ was capable of handling it. Marcus Baldwin was called in following the recommendation of Louis Siebert, one of their engravers, and after discussing the matter with the then General Manager, Mr. Kendall, he was given the commission.



Stamp Designs of Salvador, 1894
Vignettes engraved by Baldwin for the Hamilton Bank Note Co.

Work was given him by the Hamilton Bank Note Co. and among the many plates he engraved there is illustrated here two stamp designs the vignettes of which he engraved—Republic of Salvador 1894 2p “Columbus before the Council of Salamanca,” and the 10p “Columbus Received by Ferdinand and Isabella.” Considering the number of persons and the miniature proportions to which they were cut as shown in the design of each stamp, it indicates the great skill of the engraver in obtaining a representative likeness of each person.

A scarcity of good bank note engravers existed in the country in the Nineties. Practically all of the craft specializing in portraits and vignettes were then in the employ of the American, Homer Lee and the Western bank note companies. Some of the then old timers were still alive but had outgrown their usefulness. Younger men were so well situated in their present employment they would not consider making a change, even with the temptation of a higher wage offer. Offers made by officials of the Bureau of Engraving and Printing in Washington were more often turned down than accepted because of the political aspect in Government service.

The Bureau had only recently taken the contract for printing the U. S. postage stamps for the Post Office Department, resulting in an increased burden placed upon the Engraving Division. A serious situation faced the officials of the Bureau to find able engraving personnel. It was at this point that Thos. F. Morris, Sr., then Chief of the Engraving Division of the Bureau, in desperation turned to his old time friend Marcus Baldwin to come to Washington to assist him, if not permanently, then on a temporary basis. In September 1895, Mr. Morris and Claude M. Johnson, Chief of the Bureau, came to New York to interview Baldwin. The three discussed the matter; but the offer made of \$3,500 per annum did not interest their prospect. The following day, September 26, 1895, Baldwin addressed the following letter to Chief Johnson:

Sept. 26, 1895

Mr. Claude M. Johnson,
Chief of Bureau of Engraving & Printing
Washington, D. C.

Dear Sir:

I do not see my way clear to accept your proposition to enter the employ of the Bureau at present.

Various circumstances in connection with my home and surroundings make it desirable that I should remain in New York. The financial inducement you mention would be no greater than my prospects here. Permit me, however, to thank you for your kind offer, and to say I appreciate your desire to make things agreeable and pleasant for the employees of the Bureau and your efforts to increase the Bureau's efficiency. I trust I may be of service to you at some future time.

Very truly,

M. W. Baldwin

Again, in December of that same year, Chief Johnson addressed Marcus Baldwin requesting that he come to Washington to assist the Division in executing some portraits, and this letter is quoted below:

Treasury Department
Bureau of Engraving and Printing

Dec. 13, 1895

Mr. M. W. Baldwin
c/o Baldwin, Gleason Co.
58 Reade St.
New York, N. Y.

Sir: I have a number of portraits in excess of the capacity of the engravers at present employed in this Bureau, and I should be glad to secure your services temporarily to aid in this work. Will you please advise me whether you would be willing to accept a temporary appointment in this Bureau, say for a period of ninety days, and if so, the amount of salary which you desire.

Respectfully yours,

Claude M. Johnson

He Joins the Bureau of Engraving & Printing

This second call that Chief Johnson made went unheeded. Marcus Baldwin considered his situation with his family far outweighed the inducements put before him to make the change. He was still extremely happy in his environments, his home life, his working hours in getting out work for the trade, and the last thing he desired to do was to move to Washington and be out of touch with his church affiliations; nothing could induce him then to leave Newark. A full year went by when in December 1896 further efforts were put forth to bring him to Washington. When he found that he could make satisfactory arrangements for the care of his aging mother, it was then and only then that he succumbed to the pressure put upon him to take up work for the Government. Under the supervision and care of Miss Conkey, his cousin, he knew his mother would be given the proper care and attention. As much as he regretted to break home ties and leave his parents, he considered the distance between Washington and Newark near enough to enable him to reach his family within a few hours and that he could make periodical visits and see them either in their Newark home, or at Ocean Grove during the summer months.

He agreed to come to the Bureau only under an arrangement by which he would work on a per diem basis rather than at a stipulated salary. Thus he was not held down to the fast rule of $5\frac{1}{2}$ working days then required of Bureau personnel; and if he desired to spend another day with his family on his trips North, he could do so without repercussions from the front office.

During his period of employment at the Bureau, extending over twenty-three years of continuous service, this arrangement never changed. When increases in pay were awarded the engravers his per diem rate was proportionately increased. He was paid according to the hours worked and was given the right and felt free to come and go without restrictions. The importance of the work in hand was the deciding factor; if he found it necessary to remain in Newark or New York a day or two longer on the weekend, he would voluntarily extend his working hours into the evening so as not to delay a rush piece of work.

It was painful in the extreme, the thought of breaking away from his loved ones at home. He was then forty-three years of age and at no time previously had he entertained the idea of leaving family and friends and his close associations with his Church and make a permanent home for himself in a city with more or less strangers, miles away from the familiar scenes amongst which he had grown up since his youth. It would, he thought, be an entirely different kind of living, with no one to consider his personal wants which over the years had been looked after by his mother. He could visualize a lonely existence in some strange boarding house. He knew it must happen, and that when the time came it would be hard to face the reality of parting from his loved ones and a final goodbye, and of boarding the train for Washington, where within a day or two after arrival he would be working with his graver on some Government document.

On Saturday, January 2, 1897, he met with the choir of his Church for the last time and each member expressed regret that he was leaving home. After paying him many compliments and exhibiting unusual kindness to their friend of many years standing it was decided they sing together once again one of the Christmas anthems. The next morning saw him at Church service and that same afternoon he went to meet the boys of his Sunday School class to say goodbye, and in response to a request spoke a few words from the platform, and all joined in and sang the hymn "God be with you 'till we meet again." Several of the teachers and their scholars came and bid him goodbye and wished him well. It was a sad parting, for he had spent many happy hours with these friends with whom he had been associated and to whom he had become so deeply attached for well over twenty-five years.

(To be continued.)

Albert E. Yersen, Swiss Designer and Engraver

Albert E. Yersen of Bougy-Villars, well known stamp designer and engraver, was born in Montreux in the year 1905. He studied his art in the U. S. A., South America, Paris and London, returning to his native Switzerland in 1932. His drafting seems to tend toward extreme neatness, as can be seen on the souvenir block (Scott's design SP127) and sheet (Scott's design SP126) issued in commemoration of the first stamps of Switzerland.

Faustina Iselin, Swiss Designer

Faustina Iselin, designer of some of Switzerland's Bundesfeier stamps, was born October 19, 1915. After finishing the usual schooling, she took a course in graphic art in the Basel Technic Institute and then went on to finish her education in Berlin and Paris.

The Hereford Bull on the 1 Shilling-3 Pence stamp of Australia (Scott's design A51) issued in February 1948 is attributed to F. D. Manley of Eccendon, Victoria.

Guanacaste Overprints on Costa Rica Stamps

Alvaro Bonilla-Lara of our Society made a detailed study of the Guanacaste overprints on stamps of Costa Rica issued during the latter part of the 19th century by that disputed territory. This study was serialized in the *Revista de la Sociedad Filatelica Argentina* (bimonthly Journal of the Argentine Philatelic Society). This is now available in a ten-page brochure entitled *Costa Rica: Los Sellos de Guanacaste*. We compliment Senor Bonilla-Lara on this contribution to philatelic literature.

Some Notes on the Great Britain Design Competition of 1936

By Edgar Lewy



Essays and Adopted Design for Great Britain 1937 Issue

The corner designs are essays submitted by Prof. Mark Severin. The one at upper right, though it was not adopted, won first prize in the competition.

Great Britain's new definitives bearing the portraits of H. M. Queen Elizabeth II are an excuse for reviewing the last competition of 1936, which led to the adoption of the King George VI definitives which are now rapidly disappearing from the mails.

Whilst it is well known that Edmund Dulac created the portrait and used, on the low values, a frame and lettering designed by the late Eric Gill, it may not be so generally known that the design selected only gained second prize in the competition. The first prize was awarded to a design by the Belgian artist, Prof. Mark Severin, but it was Dulac and Gill's stamp which was to figure on British letters for the ensuing fifteen years or more.

The reason for this decision was the fact that Professor Severin had applied for naturalisation as a British subject, but this had not in fact been granted at the time of the design competition. Consequently the judges agreed that less scope for public criticism would be afforded if the design was adjudged the winner, but the runner-up by a narrow margin (i. e. the Dulac-Gill design) was in fact employed for reproduction.

A curious fact about the competition was that it had been organised not by the British General Post Office, but by the Board of Trade, and the reason is by no means clear. Invited to compete were six artists, Messrs. Mark Severin, Charles Wheeler, Meredith Frampton, Robert Austin, Stanley Morison and Edmund Dulac.* Of these, Frampton and Austin are not known to the author, although details may be obtained from leading art encyclopaedias. Charles Wheeler is an Associate of the Royal Academy, and has executed a wide range of commercial design work. Stanley Morison is famous not only as an outstanding typographer, but also for his work (in conjunction with the Monotype Corporation) in designing "The Times" New Roman characters, which were commissioned by *The Times* of London and used in printing that newspaper ever since 1932. From its columns its use has spread to the four corners of the earth, and both in Britain and the United States it can be reckoned as being one of the most widely used faces for text and display composition. Edmund Dulac's philatelic work is too well known to require further discussion here, and Professor Severin has also been responsible for a range of postage stamps, especially for Belgium. In addition he is active in the field of bookplates (*Ex Libris*) and book illustration, as well as other graphic spheres.

Among the judges was Frank Pick, well-known particularly for his work with London Transport. He was responsible until his death in 1941 for the overall design policy of that vast organisation, for sponsoring the resurgence of the poster as a major form of artistic expression within the framework of Transport policy, and for employing the most advanced and finest artists and architects to design London Transport's trains, busses, stations and all other forms of equipment from the visual and technical angle. Needless to say, lettering was not forgotten. It may well be due to his presence on the committee that the King George VI low values were blessed with some of the finest letter-forms in philately.

The Designs Submitted by Prof. Mark Severin

It is by courtesy of Professor Severin that I am able to illustrate the four designs submitted by this artist (all of which must rank as unaccepted essays, even if one did get first prize!) The drawings were executed in red-brown wash, the then colour of British 1½d stamps. As that sum represented the inland letter rate, it was adopted for inclusion on all four essays. In each case also, the head of King George VI was a lightly printed photograph, cut to shape and pasted in position on the artwork, finally treated with a pale brown wash to harmonise with the remainder. All drawings were to a uniform size of 5½ x 4½ inches, and in the state as seen by the author, mounted on stout cardboard, and covered with a cartridge paper mask.**

The first thing which strikes the beholder, and which is common to all four designs, is that they each make full use of the reproductive capacity of photogravure to render halftone and rich gradations to best effect. Indeed, it is true to say that none of the drawings could have been satisfactorily reproduced by any other means. This is a fact which it would appear the designers of the new Queen Elizabeth stamps failed to bear in mind. Be that as it may, photogravure has been exploited to its limits by these stamps designs, and it would have been most illuminating to see a gravure trial of one of these designs to test its capacity under the mechanical conditions of the process.

To begin with the prize-winning design, here the artist symbolised Britain's nautical background and tradition by placing the head, encircled, on a background of wavy mesh, reminiscent of a stylised form of wave design. The neck of the portrait breaks into the circle at the base, and is flanked by the words POSTAGE REVENUE symmetrically arranged, the whole being topped by a rather flattened shape of crown. This is the least satisfactory part of the design, but could easily have been improved. Indeed, the four de-

* See also article in *Gibbons Stamp Monthly*, September 1937.

** In making our half tone illustration, a copy of the issued 1½d stamp was placed in the center of the photograph of the four essays sent to us by the author, for comparison.—Editor.



The Prize Winning Design

Though awarded first prize, this design was not adopted.

signs all show different versions of the Royal crown, and it seems debatable if an approved version was at that time available to the artist. The figure of value supports the whole ensemble in an admirable manner, and would not have been harmed by any change; i.e., the reduction to a single figure (1d) or the enlargement to two figures (10d) would not have upset the design at all.

Another of Professor Severin's submissions (upper left in the group illustration) was a design bearing the King's head, with crown above, on a background of royal cyphers, the words *POSTAGE REVENUE* being accommodated above and below in italic lettering reminiscent of a condensed form of Bodoni. Rather unhappily, the figure of value placed at the lower right of the design appears to have no tangible connection with the rest, and looks as though it had been included as an afterthought. The treatment of the crown is also interesting, as it has been airbrushed on through a template, and remains, floating above the head, rather as a pattern on the background. The lettering is not as well-proportioned as that on the first design under discussion.

In the third design (lower left) we have a typical exercise in photogravure airbrush work, consisting of the usual portrait highlit on a background shaded towards the outside, with all elements included in white line. This design suffers perhaps by a surfeit of subtleties. The very delicate swash curves of the initials *G* and *R* are quite lost on a stamp-size reduction, the shadow on the words *POSTAGE REVENUE* is also too fine to be noticeable, and finally, the figure of value appears squashed between the line of lettering and the base of the design. At the left and right hand sides of the design (quite invisible on the reproduction) the artist included a symbolical representation of telegraph poles and

wires, in the manner of a border, whilst some delicate graph-paper like squares lend background texture to the value indication. This again is a design which is full of possibilities, and would have to be subjected to comparatively minor amendments to make a beautiful and dignified stamp. The treatment of the whiteline crown and initials is very fine, even if one could quarrel with the placing of the element VI in the bowl of the letter G. Quite evidently the telegraph wiring and squared background would never have been suitable for reproduction, but it would not harm the design if they were to be omitted altogether.

Finally we come to the fourth in the series, "King's Head on Shield." The first query which struck the author is the potential objection on the part of heraldic authorities to superimposing the King's head on top of the shield. However, the idea is a good one, and has been brilliantly carried out. The words POSTAGE REVENUE, so often the stamp designer's evil genii, are here incorporated as ornaments pure and simple—their intricate outline subordinating legibility almost entirely. They are present—and that should be sufficient. It would have been debatable, however, if the "Great British Public" would have agreed with the designer's thesis! Again the size, legibility and formation of the figures of value are unexceptionable, and the slight point of the shield emphasizes the heraldic origin of the background. Finally, the subtly shaded crown links it sufficiently with the design, yet makes it clear that really it has no physical connection with the shield beneath. This is an essentially simple statement, incorporating the quintessence of formality, and emphasizing the fiscal and royal aspects of the stamp's function perhaps better than all the other submissions.

It would help to consider, as a conclusion, these designs against the background of their period—the rather jazzily modernistic middle 30's. These stamps symbolise the then current trends in art and treatment, just like Barnett Freedman's 1935 design for the George V Silver Jubilee stamps of Great Britain. One can only regret that—like so many others—they remain unadopted.

Ceres on First French Stamps

Ceres, Roman name of the Greek goddess Demeter, protectress of agriculture and fruits of the earth, is depicted on the first French stamps which appeared on January 1, 1849. A profile head of the goddess looking toward the viewer's right appears on an ancient coin (circa 400 B. C.) and is believed to have served as a model for Jean Jacques Barre when he engraved the original die for this first French issue.—G. W. C.

A Mecklenburg-Strelitz Rarity

Lot No. 261 in the December 8 1951 auction of Ch. Hassel, Basel, Switzerland, was a unique piece formerly in that outstanding collection of Martin Schroeder of Leipzig. The auction catalog describes it as deep black on China paper. From the illustration this rarity appears to be a die impression that might have been intended for use as a vignette. It contains the ox head with crown overhead as seen on the 1856 issued stamp, partly encircled by the legend GROSSH. MECKLENB. STRELITZ in colorless letters. The black background is circular, giving further evidence of the probability that it was designed for use as a vignette.—G. W. C.

No Proofs of Mexico's Hidalgo 1884-85 Issue

A. Odfjell, writing on the Mexican Hidalgo Issue (Scott's design A17) in the July 1950 issue of the *S. P. A. Journal*, states that he has never seen any proofs of this issue although he believes that essays and proofs should exist.

U. S. Envelope Stamp Engravers and Firms

By Clarence W. Brazer, D.Sc.

(Continued from JOURNAL No. 37, Page 29.)

Destruction of 1870 Reay Dies and Hubs

In JOURNAL No. 34 on page 88, second paragraph, in April 1952, I published the story about the final disposition of Reay's dies being thrown into the East River, below the Brooklyn Bridge, as told me in 1934 by Raphael Martine Reay, the son of George H. Reay. At that time I had several meetings with Mr. Reay at the old Collectors Club rooms at 42nd Street and Madison Avenue and wrote notes of much he told me about his father. He tried to help me with the correct history of his father's contract. Also to find about his engraver, Rudolph Laubenheimer, which was not then successful. Later the late J. Murray Bartels published in *Stamps* for April 30, 1938, p. 152, that he had also been told a similar story by R. M. Reay. After the JOURNAL for April 1952 appeared my statement was questioned and my attention directed to another story.

In *Stamps* for November 12, 1938, F. R. Fraprie published that other story that these dies and hubs were not thrown in the river, but were found and turned over to the Post Office Department by R. M. Reay after a cousin's death, on April 3, 1937 and were destroyed. This story was supported by a letter of that time from Roy M. North, Third Assistant Postmaster General. My attention was also called to a summation of this story in *Bartel's Catalog of U. S. Stamped Envelopes*, Vol. 1, page 36, by P. H. Thorp, 1943.

Having known R. Martine Reay so well, I had confidence in the facts he told me and J. M. Bartels. So I then sent a letter to him at his 1934 address in Brooklyn, which was returned as now unknown. I then wrote my old friend Roy M. North, now Postmaster of Washington, D. C., requesting further information than that contained in his published letter of 1937. My letter was referred to and answered by William J. Bray, Assistant Postmaster General, who loaned me the photograph here illustrated. I also had written the P. O. D. Philatelist requesting copies of the official orders by number, approving the Reay proofs as given in my article in JOURNAL No. 37, p. 24, which orders now cannot be found. They were probably copied by Arthur M. Travers prior to 1911, as I published in JOURNAL No. 19, p. 145, "The Travers Manuscript Letters." He then had typewritten copies made for the Division of Stamps of all such outgoing letters from the press copy books. Many of these incoming letters are now in the P. O. D. Library.

Mr. Clarence W. Brazer
Mr. Clarence W. Brazer
[Ex] Journal Editor, The Essay-Proof Society,
415 Lexington Avenue
New York 17, N. Y.

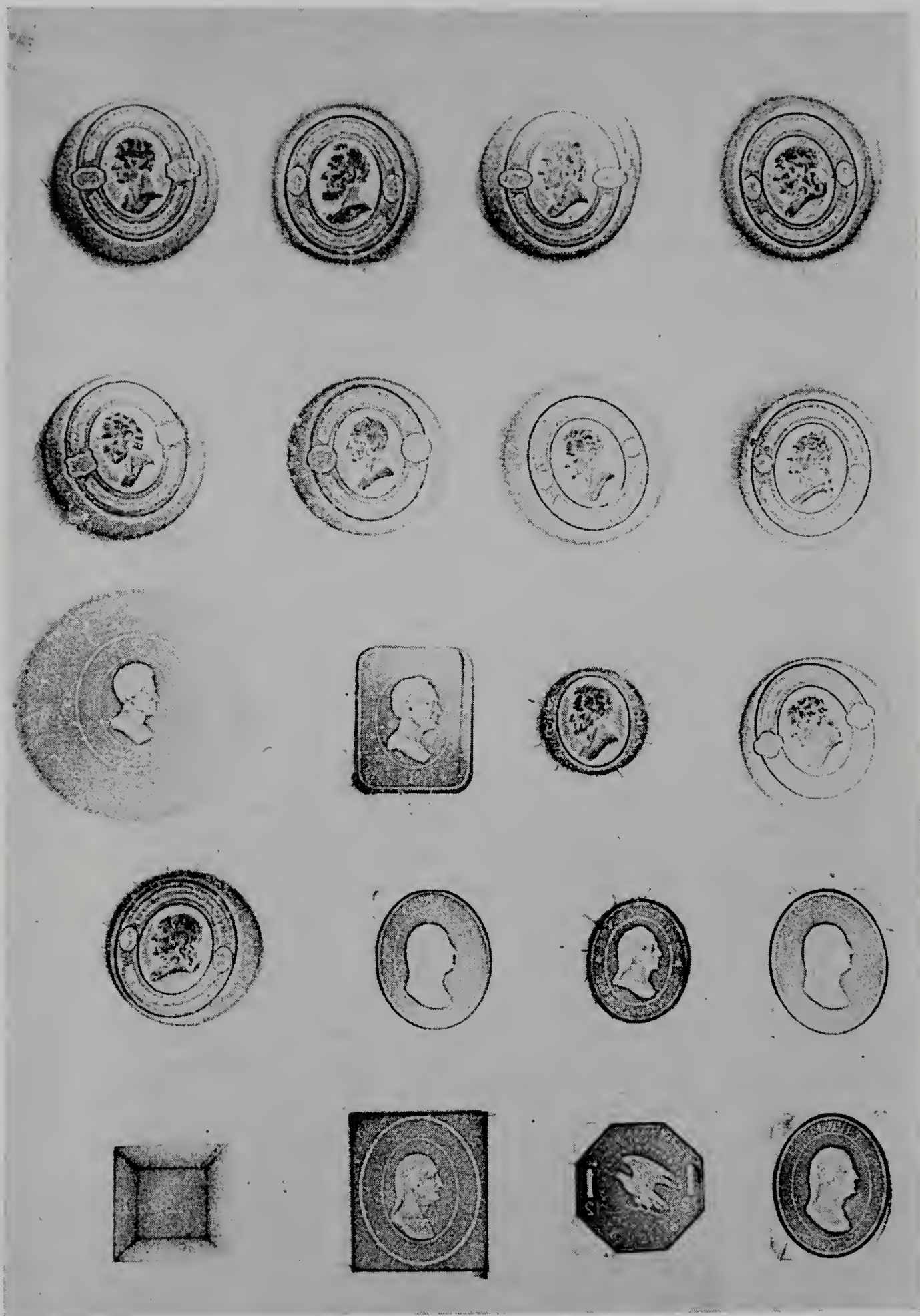
February 10, 1953

Dear Mr. Brazer:

This is in reference to your inquiries of February 5 addressed to the Postmaster, Washington, D. C., and the Director, Division of Stamps and Philately, concerning the existence of correspondence with the Stamped Envelope Contractor George H. Reay, and confirmation of the report that envelope dies used during the tenure of the contract by Mr. Reay were ultimately returned to the Department for destruction rather than being privately disposed of as was thought for a good many years.

There is a considerable amount of incoming correspondence here in the Department from the earlier envelope contractors but practically nothing in the way of records of departmental replies thereto prior to 1900. Whether the press copies were delivered to the Archivist or destroyed by fire this Bureau is not prepared to say.

As to the Reay dies, the Department received a letter from Mr. Raphael Martine Reay, son of the Contractor, on March 13, 1937, stating that upon the death of a cousin it was found that he had in his possession certain dies and hubs which the family understood had long since been destroyed, and asked that the Department send a duly accredited agent to his home to take possession of the items. The dies



Courtesy of U. S. Post Office Department

Photo of Rubbings from Hubs and Dies Destroyed 1937

and hubs were recovered and returned to the Department for appropriate disposition a month or so later, whereupon they were transmitted to the Bureau of Engraving and Printing for destruction. The exact date of this transmission was May 12, 1937.

Enclosed for your inspection are photographs of either rubbings or crude impressions of this manufacturing material which you are requested to return after they have served your purpose.

Sincerely yours,

/s/ William J. Bray
Assistant Postmaster General

Encl.

This photograph of 20 rubbings, so fortunately made in 1937, clearly proves that only *hubs* of nine values of the Reay 1870 envelope designs were then destroyed, with only two Reay essay *dies* of the two cents and three cents as engraved by Laubenheimer and illustrated in my article in JOURNAL No. 33, p. 5. Thus this above letter and the previous story about official destruction of Reay's dies is incorrect, and no doubt the facts told me by R. M. Reay about the original dies are correct.

The photograph shows rubbings of a collection of Reay's hubs, reading from the top upper left in order, the 30c, 6c, 15c, 1c, 24c, 12c, 2c, 3c, and 10c at the right end of the third row. The 90c is missing. That they were hubs, or platens is evident from the reversal of the rubbing color, the heads facing correctly and being rubbed dark over raised portraits on smooth colorless backgrounds.

The dies were originally engraved in reverse with cameo engraved sculptured heads cut below the flat surface and with heads facing reversed. Hubs are pressed into the hardened engraved die as is a transfer roll in intaglio engraving, and thus the facing of the heads on the hubs is the same as on the print, and the embossed heads are raised above the flat surface. In printing the die is inked on the flat surface only and the paper is pressed into the die by a platen or hub, thus producing the raised embossing. This may be seen by making a rubbing of a stamped envelope which represents the face of a hub. The sizes of these circular hubs are also smaller than the untrimmed circular (thus never hardened) die of the 2c essay U78E-A, on which the rubbings show the colorless head facing reversed on a dark background, as illustrated in JOURNAL No. 33, p. 5. The 3c essay die U82E had apparently been trimmed.



Courtesy of Division of Philately, Smithsonian Institution

1861 Nesbitt Cameo Engraved Die and 1853 Nesbitt Vignette Hub

The hub illustrated indicates the work of a cameo portrait engraver which was probably hardened and pressed into the soft steel die of the frame engraved by another letter engraver, and a machine engraver of the 1853 Nesbitt ornamental border.

The first hub in the fourth row may have been a rejected hub or platen of the 1c not properly struck in the center of the circular hub and thus probably an off center misfit not usable. Some of the other hubs or platens, such as the 30c, 24c, and 10c are also not struck in the center of the hub and this leads to my belief that they were a collection of rejected misfits for registration.

These 1870 die proofs, and incomplete essays, were printed between the inked die and the hub, and thus have been wrongly called "hub proofs." It is impossible to print from an inked hub due to varying heights of the metal. Die essays were printed from unhardened dies by use of gutta-percha hubs that did not damage the soft die. These die essays are beautiful impressions showing all details of the engraving clear and sharp. The master hubs when hardened were pressed into the soft steel working dies which are then hardened after retouching, and inked for printing in quantity the contract envelopes, substituting a resilient platen or tympan. Hence the issued stamp envelopes are seldom such clear and sharp embossings as die impressions.

Some Nesbitt Dies

We are surprised to find in the fourth and fifth rows, and the 2c small hub in the third row of this collection, rubbings of six Nesbitt dies, and two hubs. How they came into possession of a cousin of R. M. Reay can only now be surmised as a result of the intimacy of these two families, as told in JOURNAL No. 34, p. 87. Six of the eight are essay dies, but the 3c "star" die in the fourth row is clearly a Nesbitt 1860 die, although the outer color oval appears rough and wider than the dies used, hence it may have been a rejected die.

The 12c eagle octagonal essay die in the bottom row is well known. I have these 12c die essays in 10 colors printed on regular white laid paper envelopes (without gum) with double line POD/US watermark No. 1 as used on all Nesbitt issued envelopes. Two different but similar 15c octagonal essay dies, one with large and the other with small numerals, were in 1936 in the possession of J. M. Bartels among some others essay dies said to have been found in the old Nesbitt plant by Mr. Bartels. I have surface prints of them made at that time. These two 15c dies are among the Nesbitt lot of 21 essay dies now in the Smithsonian Institution.

The 2c Jackson hub in the third row appears to be a central portion of a heretofore unknown Nesbitt bicolor essay for the 1863 2c. Similar shaped bicolor essays of other values in horizontal oval shape frames are known.

The remaining four 3c Washington vertical oval dies of similar essays and the square 12c hub are new to me, but also appear to be Nesbitt products as the design and lettering, although larger, resembles the 1860 3c "star" die. If any reader knows of prints of these essays I would like to see them.

Willi Koch, Swiss Designer

Willi Koch of St. Gall was born in 1909. He is known among stamp collectors of Switzerland for his work on some of the more recent Bundesfeier stamps showing Swiss houses. His keen observation of the landscape characteristics and his knowledge of the special characteristics of Swiss house construction provided an important background for his design concepts.

First Intaglio Engraved Stamps of Spain

According to an article in the *Madrid Filatelico* of October 1951, published by M. Galvez of our Society, it was in 1901 that the first intaglio engraved stamps were printed in the Spanish Mint (Casa de la Moneda). The design depicts King Alfonso in the uniform of a cadet (Scott's design A35). This was intaglio engraved by Bartolome Maura. Scott indicates the issue year as 1900. Also from Scott we see that the first stamps printed by line engraving (intaglio) were issued in 1876. Evidently these were manufactured elsewhere than in the Spanish Mint. Exact facts in the case would be desirable. The Foreign Editor looks forward to a reply from one of our Spanish specialists giving the exact story.—G. W. C.

The E-P Society Catalog of Essays and Proofs

Actually Seen by the Catalog Committee

George W. Caldwell, Chairman

All essay and proof numbers are based on Scott's Standard Postage Stamp Catalogue numbers with suffix of E for Essay and P for Proof, plus a capital letter for each design and a small lower case letter for varieties. Illustrations are 1½ natural size.

Our Definitions. See JOURNAL No. 1, p. 31.

Color numbers are from Ridgway's Color Standards, with Brazer's color names. See JOURNAL No. 1, p. 34. The previously named dismal set are now named dingy.

Values where given are about 20% above current retail prices. Pricing is relative.

The Committee will welcome any information as to values of items listed and submissions for listing and illustration of all foreign essays and proofs not previously listed herein, and also any U. S. essays and proofs not now listed in Brazer's nor Scott's U. S. catalogs. Submissions should be sent by registered mail with self addressed and stamped envelope for return. It is hoped that we may gradually accumulate a list of all known in private ownership.

Identifications may be given by number only, thus—87E-A 3 i/1, which can be translated into correct color name by use of chart on page 38 of JOURNAL No. 1.

Note—India paper when printed is pressed on card board backing and many impressions are found adhering to this original cardboard backing. All listings are imperforate unless otherwise stated.

ABBREVIATIONS

C—Canceled	h.—horizontal	2—die print small margins
E—Essay	d.—diagonal	3—plate print on India paper
P—Proof	t.—top	4—plate print on cardboard
N—Normal color proof	b.—bottom	5—plate print on stamp paper imperf.
TC—Trial Color proof	c.—center	6—plate print on stamp paper perf.
S—Specimen overprint, plus type A, etc.	l.—left	7—plate print on experimental paper
v.—vertical reading up	r.—right	
	1—die print large margins	

Switzerland

(Continued from Journal No. 37.)

Helvetia Bust
By Federal Mint, Bern



129E-C

1907.

129E-C. 10 Centimes.

Designed by Charles L'Eplattenier, La Chaux-de-Fonds.

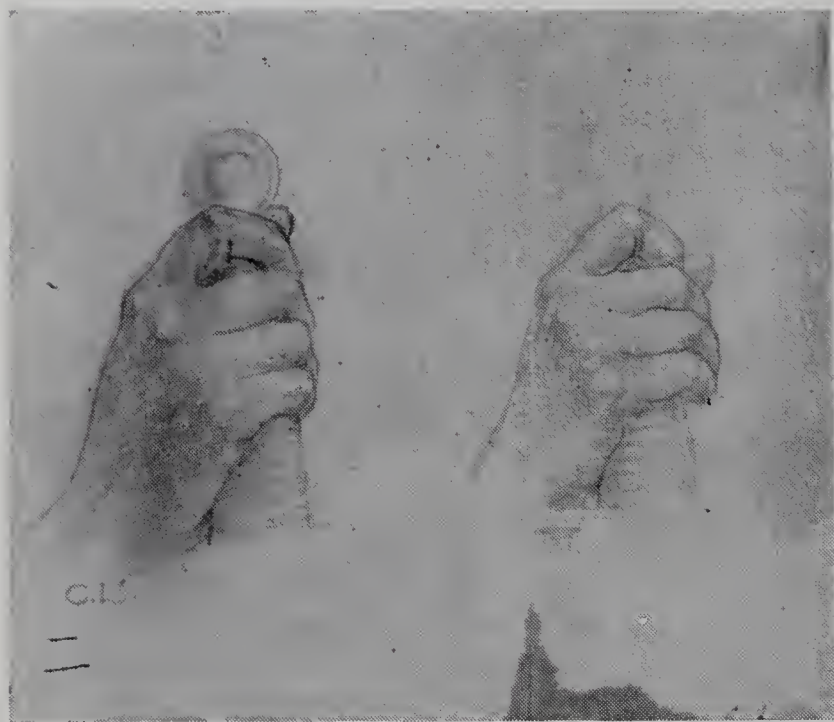
2. Etched die essay of preliminary drawing on unwatermarked paper, stamp size, figures of value in pencil.

49 m/2 dull dusky blue



129E-D

129E-D2. Photographed die essay of drawing by L'Eplattenier, stamp size

**129E-E**

129E-E1. Study of the hand. Pencil drawing on 23 f/2 dull faint yellow drawing paper 136 x 119 mm. (Unique.)

129TC5. Plate proofs typographed from etched brass plates on unwatermarked paper (plates made by Henzi & Co., Bern).

1 i/0 deep red

17 i/0 deep y-y-orange

130P6. 12 Centimes.

Plate proofs on unwatermarked chalky paper, perf. 11 3/4, no gum.

23 k/2 dull dark yellow 3.00

Block of 6 (2 wide) 20.00

TC5a. Plate proofs on stiff unwatermarked paper.

7 -/2 dull r-orange 2.00

TC5b. Plate proofs on coated paper.

69 o/5 black 5.00

**131E-C**

131E-C2. 15 Centimes.

Photographed die essay of drawing by L'Eplattenier, stamp size

131E-D2. Photographed die essay of drawing by L'Eplattenier, stamp size

131E-E2. Die essay typographed on thin unwatermarked paper. Engraved by Albert Geel, La Chaux-de-Fonds.

3 k/0 dark o-red 6.00

**131E-D****131E-E****131E-F****131E-G**

131E-F2. Die essay from reworked 133 EE die, reducing frame to two thin lines.

a. On cardboard .005" thick, stamp size.

1 k/0 dark red 2.00

b. On unwatermarked wove paper, stamp size.

5 i/0 deep o-o-red 2.50

49 m/0 dusky blue 2.50

131E-G2. Die essay from reworked 131 EF die, extending horizontal background lines toward figures of value.

a. On unwatermarked wove paper, stamp size.

5 k/3 dingy dark o-o-red 4.00



131E-H

131E-H2. Die essay from reworked 131 EF die, removing outer frame line.

a. On 1 f/0 faint red cardboard .085" thick.

1 i/0 deep red 2.00

b. On unwatermarked wove paper, stamp size.

7 k/0 dark r-orange 6.00

9 l/0 v. dark o-r-orange 6.00



131E-I

131E-I2a. Die essay typographed on thin unwatermarked paper from photo-etched die developed by Henzi & Co., (?) Bern, using original Geel engraving (133EE or one of its modifications). Figures of value blotted out and legend changed to Roman.

3 i/0 deep o-red ———

5 i/0 deep o-o-red ———

7 k/2 dull dark r-orange ———

b. Similar to "a" but essay seen was cut close to thin inner frame line. Hence this may not have been pulled from a reworked die. Listing in this respect is tentative. On cardboard .085" thick.

3 i/0 deep o-red 2.00



131E-J

131E-J1. Model essay consisting of two prints of essays E, F or H trimmed close to thin frame line and mounted on reverse of Geel's calling card 84 x 50 mm. Print on right altered by pencil, and erasure by fine-pointed instrument. This probably was submitted by Albert Geel, engraver of the original die. (Unique)

69 o/5 black

131P6. Plate proofs on unwatermarked chalky paper, perf. 11 3/4, no gum.

63 l/0 v. dark r-violet 3.00

Block of 6 (2 wide) 20.00

Helvetia Bust

Modified Design

By Federal Mint, Bern



164E-A

Designed by Charles L'Eplattenier, La Chaux-de-Fonds.

Engraved by Albert Geel, La Chaux-de-Fonds.

1909.

164E-A. 10 Centimes.

Photographed die essay of drawing by L'Eplattenier, stamp size.

164P1. Typographed die proofs on glazed paper.

a. 5 i/0 deep o-o-red 7.00

b. On dull face of glazed paper.

5 k/1 dim dark o-o-red 6.00

c. On left portion of 10 Centimes postal card of 1909 (Zumstein No. 46).

5 k/1 dim dark o-o-red 6.00

164P2. Typographed die proofs.

a. On highly calendered paper .003" thick.

1 a/1 dim v.vivid red 4.00

1 i/0 deep red 4.00

- b. On thin wove cardboard .005" thick.
 5 i/2 dull deep red 4.00
 c. On 23 g/1 dim v. faint yellow cardboard .007" thick.
 5 k/1 dim dark o-o-red 4.00
 d. On thin wove paper.
 3 i/0 deep o-red 6.00

**Miscellaneous Essays
 1880-1910**

Listings under this caption are purely tentative as to date, due to insufficient data. It is presumed they anticipated the definitive stamp issues of 1907-08. Catalog numbers have been assigned on that premise. (See Journal No. 13, p. 21.)

Girardet Essay

By Max Girardet, Bern



133E-A



**Standing Helvetia
 133E-B**

129E-F 10 Centimes.

Same design as 133EA.

4. Plate essays on cardboard .008" thick.
 9 n/3 dingy v.dusky o-r- orange 1.00
 Horizontal pair 2.00
 33 m/0 dusky g-y-green 1.00
 5. On unwatermarked paper, .004" thick.
 1 k/0 dark red 1.00
 35 k/1 dim dark green 1.00
 35 m/1 dim dusky green 1.00
 49 i/2 dull deep blue 1.00
 Complete sheet of 100

- 49 i/3 dingy deep blue 1.00
 Horizontal pair 2.00

133E-A. 25 Centimes.

4. Plate essay on cardboard .018" thick.
 5 k/1 dim dark o-o-red 2.00
 5. On unwatermarked paper.
 9 n/3 dingy v. dusky o-r- orange 2.00
 49 n/0 dusky blue 2.00
 61 m/2 dull dusky v-r- violet 2.00

133E-B. 25 Centimes.

1. Typographed die essay on chalky paper.
 69 o/5 black

Wildschut Essay



129E-G

129E-G. 10 Centimes.

2. Artist's preliminary pencil sketch on 21 f/3 dingy faint o-y-yellow wove paper about 30 x 35 mm. Size of design about 20 x 25 mm. (Unique)



129E-H

129E-H. 10 Centimes.

2. Artist's preliminary pencil sketch on 21 f/3 dingy faint o-y-yellow wove paper about 28 x 35 mm. Size of design not including simulated perforations about 20 x 25 mm. (Unique) (To be continued)

Basic Word Patterns In Postage Stamp Design

By Oswald L. Harvey, Ed.D.

In an earlier article* we discussed the principles of stamp design. The present article expands that theme by the use of illustrations taken from British issues of the Victorian era.

Given the wording that may be expressed on a stamp, the arrangement of that wording is likely to follow certain geometrical patterns. In the Victorian series ten basic types or patterns occur, as previously pointed out, together with a small miscellaneous group of non-conformists. Each pattern, with its variations, is here briefly described and illustrated. Other examples which may be of interest to those desirous of pursuing the matter further are identified by reference to type numbers in Scott's general catalog (1952 edition).

Type I. A Single Line Below the Subject

The defect of this type (which is rare) is that the space available for wording is sufficient for the identification of only one of the fundamental requirements. In the Barbados illustration here given (Scott's Type A1) the line is limited to the name. Value is represented by color of the stamp. In the Victoria 1852 issue (A2) the line is given to value, while the name is either taken for granted or concealed as a pun in the subject herself. In neither case is the purpose evident. For esthetic reasons the designers had to use ornamentation to give the impression of an enclosing frame.

Type II. One Line Below and Another Above

The classic illustration of this type is the penny black of Great Britain (A1), but there is a host of others (Victoria A1, India A4, Mauritius A7, Malta A5, St. Vincent A1, Nevis A1, Antigua A1, A2, Br. Guiana A12, Bermuda A5, Gibraltar A11, So. Australia A16, Virgin Islands A7, N. S. Wales A1, Natal A8, A9, New Zealand A5, Jamaica A9, Ceylon A35, Cape of Good Hope A3, Prince Edward Island A11).

Variations include: (a) curving the top line (Mauritius A8, Great Britain A20); (b) curving both lines (Jamaica A2, Fiji A12); (c) using an awkwardly placed tab above or below one of the lines (So. Australia A1); (d) doubling the bottom line with straight upper line (Malta A1, Victoria A42) or with curved upper line (Victoria A5, St. Helena A1). A particularly awkward variant is Western Australia A23.

This design-type demonstrates that two lines may be sufficient for inclusion of all three fundamental wordings (though sometimes only with crowding). Many, however, omit purpose and some omit name. Others are forced to insert awkwardly placed and unpleasing extra tabs to convey the third requirement.

The 2-line design lacks balance unless corrected by the insertion of a column on either side of the stamp, or by the use of some geometrical line arrangement about the subject, to give the design body and unified composition.

Type II. The Oblong Frame**

A clear illustration of this type is Sierra Leone A2. (Others are Mauritius A1, A5, British Guiana A5, Heligoland A1, Nova Scotia A1.) But there are numerous examples

* See JOURNAL No. 37.

** For brevity this type may include square designs, as Nova Scotia A1 and Newfoundland A1.

in which the true oblong is not at first obvious (e. g., Sierra Leone A1, Great Britain A46, Hong Kong A1, Cook Islands A3).

Varieties are many, including: (a) the insertion of ugly extra tabs (Victoria A33); (b) the curving of one horizontal line (New South Wales A18) or both (N. S. W. A23), or of both vertical lines (Victoria A3); (c) curving the corners to a continuous line (Prince Edward Island A1); and (d) curving the upper line to join the side columns (India A14). Other illustrations of these varieties are New South Wales A9, Victoria A1, Newfoundland A1, Ceylon A11, South Australia A12. Probably the worst possible example of this design is the first stamp for British Columbia and Vancouver Island (A1).

The rectangular frame, whether truly rectangular or with one or more of its lines curved to form an arc, lends itself well to almost all conditions requiring extensive wordage. However, there are obvious instances in which the extra space is superfluous, tempting the designer to unnecessary duplication of words. In such instances the 2-line type might suit better, or something approximating a 3-line type. The strictly rectangular frame has one peculiar disadvantage in that it separates the four sides, forcing the designer to complete each message on its own line. Curving the corners of the word banner in such a way as to allow of continuity of wordage overcomes some of this difficulty, as will be demonstrated in the two next following sections.

Type IV The Circle

Although in common use as a geometric figure enclosing the subject, the circle does not appear very frequently as a word arrangement in Victorian postage stamps. The reason is probably that, unless the dimensions of the stamp are increased or the writing reduced in size beyond the limits of convenient reference, the space allowed for wordage is considerably restricted. The diameter of the circle is limited to the width of the shorter dimension of the stamp, and within that limit the wordage possible on a circle must be less than that of any other complete frame of words. When further reduced to two arcs, the space is even less. The addition of a straight line below the circle is almost necessary for lettering of adequate size when the colony name is a long one. In general, nevertheless, the circle forms an attractive arrangement, and is employed in some of the more unusual experiments in Victorian stamp design.

Illustrative of this type are Great Britain A54, Tasmania A2, and New South Wales A16. Varieties include: (a) extra tabs (N. S. W. A11); (b) splitting the circle into upper and lower arcs conforming to the circle round the subject (India A5, Great Britain A5, Ceylon A5, So. Australia A2, Mauritius A9, Victoria A19, A38, Natal A14, Straits A7, New Zealand A15); and (c) placing a straight horizontal line below the circle or split-circle (Ceylon A3, Prince Edward Island A2, St. Christopher A1). It should be noted, by the way, that Jamaica A2 and Fiji A12, which might be read as falling into this type, actually belong to Type II, because the curved lines do not, if continued, form a circle.

Type V The Oval

The oval word-frame is perhaps the most efficient and esthetically pleasing of all geometrical stamp designs. It permits of the most wording in a continuous line, and it fills the length and width of the stamp. However, its use where wordage is limited involves either the introduction of ornamental space-fillers or splitting the oval into upper and lower parts. In such cases perhaps some other design pattern would be more appropriate. Adding lines above or below the oval might be justified on the ground of variety of arrangement, but not of need of space.

There is no perfect example of this type. The closest are Great Britain A40, which however lacks the name, and South Australia A10, in which for balance the wording has



Type I
1-line



Type II
2-line



Type III
Oblong



Type IV
Circle



Type V
Oval



Type VI
Octagon



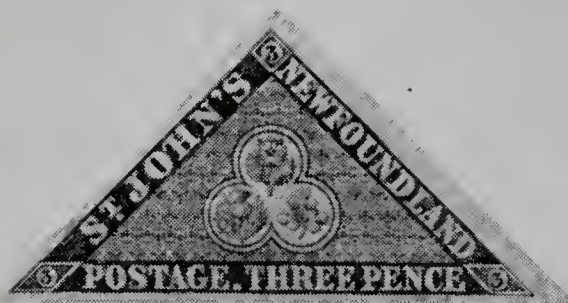
Type VII
Hexagon



Type VIII
Diamond



Type IX
Big Numeral



Type X
Triangle

Stamps by courtesy of Vahan Mozian, Inc.

Principal Types of Word Arrangement in Victorian Stamp Design

been chopped up. Most illustrations of this type show fillers between the words (see, for example, Canada A2, Tasmania A1, Natal A7, St. Lucia A1, Great Britain A7, Victoria A6, Ionian Islands A1, British Honduras A1, Heligoland A5, Tonga A1). Use of the garter in place of a simple oval is a charming adaptation of this pattern.

There are several major varieties: (a) the pointed oval, formed, as it were, by juxtaposing two parentheses (Great Britain A23, A37); (b) the oval limited to upper and lower tabs only (Transvaal A3, Turks A1, Tasmania A5); (c) part or all of the oval resting on or inserted behind a single or double base line (Newfoundland A8, Ceylon A1, Mauritius A29, Cape of Good Hope A15, So. Australia A6, Pr. Ed. Is. A9, Sarawak A1); and (d) an oval behind upper and lower bars (Mauritius A19, So. Australia A11).

Type VI. The Octagon

This design was one of the first to be tried out (Great Britain A3), but, as an arrangement of wording as distinct from a geometrical line-design, was not extensively used. (Examples are India A10, Mauritius A20, New South Wales A33). It appears, nevertheless, in several interesting varieties: (a) commencing with an angle instead of a line at top (India A24); (b) placing the octagon over a base line (Pr. Edw. Is. A4);

(c) using only upper and lower segments for lettering (India A27); and (d) approximating sectors of an oval (Ceylon A2, Tasmania A4).

The octagon, including variations, allows plenty of space for wordage, but has as defect the fact that too often the length of one side alone is insufficient to contain a complete word, with the result that the arrangement of letters is awkward (consider India A10). However, the design is bold and allows for emphasis on the more significant items in the word message.

Type VII. The Hexagon

Even more than the octagon, this pattern lends itself well to the symmetrical ordering of words. But it is less frequently used. Great Britain A48 is an example. An interesting variation is Straits Settlements A4, in which the top of the design is a line instead of an angle.

Type VIII. The Diamond

Illustrations of this type are New South Wales A19 and Mauritius A25. In its variations it takes the form of opposing chevrons (Jamaica A5, Bermuda A8). This type of stamp design possesses one of the defects of the rectangular-frame design, in that each word of printing is forced to fit into its own marked-off space. It also has a defect of the octagon and the hexagon, in that the print slants out of the vertical and is to that extent the more difficult to read. The type is not common.

Type IX. The Big Numeral (or Jubilee) Design

Although in some ways related to the rectangular design, this is sufficiently different to be treated separately. The history of numerals may be briefly surveyed by examination of the following: Canada A1, A9, A11; British Guiana A12, Great Britain A24, Straits Settlements A5, Great Britain A25, A30. They show an evolutionary development, culminating in the significant 2½d of 1875 (Gr. Br. A30). The first real experiment, however, was the "dry run" on Ceylon's 1886 issue (A24, printed initially in one color). The design became firmly established with the printing of the Jubilee issue of Great Britain in 1887 (A55-A64) and spread thereafter over the Empire. Varying in arrangement of wording in the upper part of the stamp (mostly a three-sided rectangular frame) and to some extent in the shape of the value tablet, this type appears in many of the Colonies (e.g., Jamaica A10, Gold Coast A3, St. Helena A3, Sarawak A4, Seychelles A1, Leeward Islands A1, Natal A20, British Honduras A8, A9, Tasmania A8, A9, Straits Settlements A13, Zululand A2, Turks Islands A5, Grenada A17, Sierra Leone A4, Gambia A2, St. Vincent A13, Cayman Islands A1, Northern Nigeria A1).

Type X. The Triangle

Most unusual of British postage stamp designs are the triangulars of Cape of Good Hope (A1) and Newfoundland (A3). There can be no question that the triangle serves excellently as a medium for the transmission of information when the wordage requires considerable space, and that the design is pleasing to the eye. Its defects are that, as a stamp, it is awkward to cut or perforate, and even more awkward to handle.

Concluding Remarks

Included in miscellaneous types not discussed above are the later scenic pictorials, the early Falkland issues, and the florid Chartered Company designs. Others involve too few stamps for classification.

Compared with those of the Victorian era, the designs of modern postage stamps are both simpler and more complex. Many of them have reduced wording to the bare minimum of country name and value numeral. Ornamental frames are the exception rather than the rule. On the other hand, the scenic pictorials and the propaganda or advertising posters, which have come to occupy the leading position in frequency of occurrence, lack the more severe and dignified characteristics of early Victorian portraiture and heraldry. As a result of persistent demand from collectors and advertisers, the functions of postage stamps have been extended far beyond those originally intended. Indeed, one could almost assert that the strictly postal purpose has become subordinate to the admonitory and commemorative. Concede that many Victorian designs were "stodgy" and unimaginative, it still remains true that their primary purpose was to present a tax receipt and not an advertising poster. To that extent they were at least more honest (and often, incidentally, more dignified and graceful) than a great deal of the postal junk printed today.

U. S. Stamp Designers & Engravers Tentative List

Compiled by S. Altmann, E. P. S. 25.

(Continued from JOURNAL No. 37, page 35.)

Designer	Vignette Engraver	Letter Engraver	Frame Engraver
1894			
By the Bureau of Engraving and Printing			
10c T. F. Morris (TFM)	Charles Skinner (signed)	D. S. Ronaldson (signed)	James Kennedy (signed)
1902—Messenger on Bicycle			
10c R. Ostrander Smith & C. A. Huston (selves)	Robt. Ponickau (JWS)	Lyman F. Ellis (B)	
1908—Helmet of Mercury			
10c Whitney Warren (signed)	Robt. Ponickau (JWS)	Frank Lamasure (self)	
1917—Messenger on Bicycle			
10c C. A. Huston (self)	L. S. Schofield (self)	E. M. Weeks (self)	
1922—Motorcycle			
10c C. A. Huston (self)	L. S. Schofield (self)	E. M. Hall & E. M. Weeks (selves)	
1925			
15c C. A. Huston (self)	L. S. Schofield (self)	E. M. Hall & E. M. Weeks (selves)	
20c C. A. Huston (self)	L. S. Schofield (self)	E. M. Hall & Howard I. Earle (B)	

(To be continued.)

Report of Auction Sales of Proofs

Auctioneers desiring their sales reported should send prices realized to the Editor. When sales are not reported no prices realized were received, or items were imperfect or not important, or similar sales were recently reported.

Auction catalogs should illustrate all essays not illustrated in standard Catalogs.

Our Essay and Proof numbers are Scott's stamp numbers with E. P. S. Catalog abbreviations. See E. P. S. Catalog definitions in every JOURNAL Catalog.

U. S. Essay numbers are from Brazer's Catalog of Essays for U. S. Adhesive Stamps, and its addenda.

Herman Herst, Shrub Oak Sale, June 21, 1952.

Reported by Sol Altmann

United States

1857	3c Specimen, Type F diagonally, unlisted	.....26SF	87.50
	3c Specimen, in MS, unlisted	.....26SF	87.50

H. R. Harmer, New York Sale, July 14, 1952.

Reported by Sol Altmann

United States

1875	5c & 10c (1847) Reproduction plate proofs on card	.....3,4P4	11.00
1851-60	1c to 90c, complete set of plate proofs on card	.....40-47P4	19.00
1869	1c to 90c, complete set of plate proofs on card	.....112-22P4	28.00
1893	1c to 5.00 Columbians, complete set of plate proofs on card	230-45P4	46.00

Robert A. Siegel, New York Sale, August 14, 1952.

Reported by Sol Altmann

United States

1873	6c pink, block of 4 on India	.....159P3	26.00
1881-82	6c rose large die proof	.....208P1	37.00

John A. Fox, New York Sale, August 15, 1952 (S. P. A. Convention).

Reported by Sol Altmann

United States

1869	5c red-brown essay, imperf on gummed stamp paper	.....115AE-fc	10.50
	24c black on dull yellowish tinted paper, imperf.	.....120E-ce	10.00
	30c imperf, dull red-violet on bond paper overprinted at top and bot- tom with bands of red	.....121E-ca	7.25
	90c essay, frame only, imperf, green on stamp paper	.....122E-ca	7.25
1861	1c plate proofs, 5 varieties in red, yellow-orange, brown, green and blue-green, all in blocks of 4, imperf.	.....63TC	55.00

Sylvester Colby, New York Sale, Sept. 4, 1952.

Reported by Sol Altmann

United States

1861	3c scarlet, perf. copy, trial color	.....74P	29.00
1869	90c essay, orange-red & blue, a pair & block of frame only	..122E-cd	52.00
1870	1c to 90c plate proofs on India paper	.....145P-155P3	22.50

Vahan Mozian, New York Sale, Sept. 12, 1952.

Reported by Sol Altmann

United States Revenues

1862	20.00	Probate of Will, black on card	R99Tc	9.00
	50.00	on card	R131P4	4.25
	2c	Int. Rev., Washington head to left, three negative proofs in brown, blue & green		7.50
	1c	H. & M. Bentz, Private Match, blue on India paper	RO28P3	2.75
	1c	B. & H. D. Howard, Private Match, blue on India paper ..	R112P3	6.00
	1c	B. Brandreth, Private Medicine, black on card	RS33P4	12.50
	1c	Fleming Bro. black, India on card	RS88P3	1.50
	1c	Holloway's Pills, blue on card	RS124P4	1.50
	1c	D. Jayne & Sons, Plaster, blue on India	RS144P3	2.50
	1c	Moreheads Mag. Plaster, black on India	RS185P3	2.25

H. R. Harmer, New York Sale, Sept. 15, 1952.

Reported by Sol Altmann

United States

1867	3c	plate essay, horizontal pair, imperf. & grilled	83A	80.00
	5c	die essay, orange-brown, vignette only, on proof paper	59E-Ae	7.00
	5c	die essay, in violet, vignette only, on proof paper	59E-Ab	5.00

Harmer, Rooke & Co., New York Sale, Sept. 23, 1952.

Reported by Sol Altmann

United States**(Souren Sale)**

1865	5c	blue plate proof, complete sheet of 10 with top imprint & No.	PR4-P3	17.00
	10c	complete sheet of 10 top imprint & No.	PR2-P3	26.00
	25c	complete sheet of 10 top imprint & No.	PR3-P3	42.50
	5c	blue die proof signed by engraver, Edmund Oldham	PR4-P1	75.00
	10c	green die proof signed by engraver, Edmund Oldham ..	PR2-P1	
	25c	orange-red die proof signed by engraver, Edmund Oldham	PR3-P1	
	5c	The very rare "Package" essay, red printed on white paper with blue ruled lines	QA-Ea	50.00
	5c	Same as above, printed on back of insurance policy	QA-Eb	50.00
	5c	Same as above, deep blue, typographed on white ivory paper	QA-Ec	37.50
	5c	Same as above, dim blue, typographed on white ivory paper	QA-Ec	37.50
	5c	Same as above, red, typographed on white ivory paper	QA-Ec	35.00
1873	25c	black large die essay on India, vignette and numerals engraved, pencil sketch of frame, unique	PR7aEA	50.00
	9c	black wash drawing on card, signed by both designers (Skinner & Claxton), unique	PR14E-Aa	65.00
	72c	pink die proof with pencil notations for 25c & 50c of 1894	PR21-P1	14.00
	96c	black wash drawing on card, signed by both designers (Skinner & Claxton), unique	PR23E-Aa	80.00
	24.00	black wash drawing on card, with notations, signed by both designers (Skinner & Claxton), unique	PR29E-Aa	80.00
	48.00	wash drawing on card, signed by both designers (Skinner & Claxton), unique	PR31E-Aa	80.00

Harmer, Rooke & Co., New York Sale, Nov. 5, 1952.

Reported by Sol Altmann

United States

1847	5c & 10c plate proof on card	3-4P4	13.00
1851-57	1c to 90c plate proofs on card	41P-47P4	22.00
	90c die essays, 3 stages of the die	62E-Aa, Ac, Ae	16.00
1861	1c to 90c plate proofs on card	63P-77P4	16.00
1873	1c to 90c plate proofs on card	156P-66P4	32.00

John A. Fox, New York Sale, Nov. 18, 1952.

Reported by Sol Altmann

United States

1845	5c New York, green on India paper (38x43)	9X1TC3	30.00
1847	5c Reproduction on India paper	3P3	12.00
	5c scarlet Atlanta plate proof	3TC	31.00
	5c blue Atlanta plate proof	3TC	33.00
	10c scarlet Atlanta plate proof	4TC	37.00

Vahan Mozian, New York Sale, Nov. 25, 1952.

Reported by Sol Altmann

United States

1869	10c black die essay on glazed paper	116E-D	34.00
	12c brown-red die essay (58x45)	117E-Da	34.00

Bruce G. Daniels, Boston Sale, Nov. 29, 1952.

Reported by Sol Altmann

United States

1861	1c die essay with coupon, India sunk on card	63E-B	15.50
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Harmer, Rooke & Co., New York Sale, Nov. 5, 1952.

Reported by Sol Altmann

United States Envelope Essays & Proofs

	6c essay Official size entire with two 3c red stamps in opposite corners (1 for sending, 1 for return)		11.50
	30c gray-blue on white, entire, trial color	U204TC	10.00
	30c gray-blue on amber, entire, trial color	U204TC	7.00
1899	1c green essay, entire	U352E	6.00
	Penalty Envelope, Eagle design, black die proof on glazed card		5.50
	Eagle design U. R. P. O. seal, brown on blue entire, essay		14.00

Robert Siegel, New York Sale, Dec. 4, 1952.

Reported by Sol Altmann

United States

1870	1c red-brown trial color die essay	145E-	23.00
	1c yellow-orange trial color die essay	145E-	21.00
	1c ultramarine trial color die essay	145E-	23.00
	6c olive-green trial color die essay	148E-	40.00
	10c green trial color die essay	150E-	30.00
	12c violet trial color die essay	151E-	41.00
	24c deep brown trial color die essay	153E-Cb	39.00

U. S. POSTAL CARD ESSAYS AND PROOFS

A Historical Catalog of U. S. STAMP ESSAYS & PROOFS

By Clarence W. Brazer, D.Sc.

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(Continued from JOURNAL No. 37, page 55.)

Addenda

In JOURNAL No. 36, page 48 above Specimen Cards, insert:—

Production of UX9

Woolworth & Graham for their postal card contract used five buildings at Castleton, N. Y., ten miles below Albany. The largest of the one story buildings was known as the Fort Orange Paper Mills, of which C. C. Woolworth, of Albany, was president, and to whom the contract for printing postal cards was sub-let. In this building each day from four to seven tons of rags and a large quantity of wood pulp were made into postal cards and registered letter receipts, and from there sent to all post offices via Albany.

These cards were printed from 80 hardened individual steel plates sent from Washington, locked in the bed of the press. One set of plates in continual use lasted two years. The cards were cut into sheets 21 x 30.5 inches, four cards wide, or put into huge automatic presses, of which there were four, and printed 41 sheets each minute, or 1760 postal cards. The boxes containing 25,000 cards weighed 162 pounds and the box-car held from 2 to 3 million cards depending on how they were packed. Each thousand of postal cards cost the Government 54 cents and were sold for \$10. A fireproof vault had a capacity of 20 million cards. The P. O. D. agent required nine assistants to record and fill requisitions of 500 or more cards.⁽⁹⁾ Just before the close of 1887 a change in the method of delivery was adopted, the cards in large quantities being sent by freight to Chicago, whence they were distributed by mail to points in that part of the country. This plan proved so much a relief to the postal cars that other distributing centers were later established. In 1889 the sale of cards reached a total of 386,808,500 cards.⁽¹⁰⁾

In JOURNAL No. 37, page 49 under Issue of 1891 UX10 & UX11 insert:—

An Open Competition for Designs

Advertisement (*)

PROPOSALS FOR IMPROVED DESIGNS FOR POSTAL CARDS.

POST OFFICE DEPARTMENT,
OFFICE OF THE POSTMASTER GENERAL,
WASHINGTON, D. C., SEPTEMBER 18, 1889.

⁽⁹⁾ *The Post Card*, Roselle, N. J., Vol. 2, No. 32, January 6, 1890.

⁽¹⁰⁾ *The Paper World*, Springfield, Mass., Vol. XX, No. 4, April, 1890.

In order to secure, if possible, an improved design and border for postal cards, sealed proposals are invited from artists, designers, and others, and will be received at this Department until 12 o'clock noon, on Wednesday, November 6, 1889, for such designs or drawings for the purpose as bidders may wish to submit.

Proposals should be made on the blank forms provided by the Department, securely enveloped and sealed, indorsed "Proposals for new designs for postal cards," and addressed to the Third Assistant Postmaster General, Washington, D. C.

Blank forms of proposal, with specifications and information, will be furnished on application to the Third Assistant Postmaster General.

JOHN WANAMAKER,
Postmaster General.

SPECIFICATIONS.—Information.(**)

The Department having arranged for furnishing the public at an early day with postal cards of new sizes and styles, it is thought proper to provide at the same time, if practicable, for a new and improved design for imprinting the cards. Accordingly, artists, designers, and others who may wish to compete, are respectfully invited to prepare drawings for new designs in such detail as to give a correct idea of the design when engraved, and to submit them to the Department at or before the time named in the above advertisement, specifying on the accompanying blank form of proposal the price for which the same will be sold to the Government. The design in every particular should be according to the maker's own ideas of fitness or taste, and the bidder may submit a proposal for one or more designs as he may see proper. The two sizes of cards to which the design should be adapted are, respectively, 2 15/16 by 4 5/8 inches and 3 3/4 by 6 1/8 inches. Separate designs may be offered for each of the two sizes of cards, or a single design, to be modified as to size, may be submitted for both kinds.

For the guidance of bidders samples of cardboard showing the exact size and form (but not the color and quality of paper) of the two different styles of postal cards are inclosed herewith. If desired, the drawings to be submitted with the proposals may be made on these samples. The designs may be with or without a border for the card. If a border be included, it may be either plain or ornate in character, as the taste of the designer may suggest.

The following matter should be comprehended in the imprint, viz:

1. The design of postage stamp, to be located preferably on the upper right-hand corner. This design may consist of a portrait (bust-in profile or full face), or other figure or character, with suitable accessories.
2. The words "United States of America" or initials "U.S." (the former preferred), and the words "Postal Card," forming one figure, to be located on the upper left-hand corner.
3. The words of denomination—"One Cent." These words may form either a part of the figure above indicated as No. 1, or a part of that indicated as No. 2.
4. The words in plain letters and in a line by themselves, to wit: "This side to be used only for the address."

The matter suggested in the foregoing should occupy not more than one-half of the upper portion of the card, leaving the lower half in blank for printing or writing the address.

As the postal cards are printed upon ordinary printing machines, from plates made in relief, the lines of the design should not be too fine nor the design itself too complicated to prevent good impressions when working plates are used.

If the bidder wishes to submit any written description or explanation of his design, he should do so in the blank space provided for that purpose under the head of "Remarks," after the form or proposal.

As soon as practicable after receipt of proposals, the Department will cause an examination to be made of all the designs submitted, and will make appropriate award if a design of satisfactory character and price be found. The award will be made in the discretion of the Postmaster General, and the right is reserved to reject any or all bids.

Proposals should be made on the blank form hereto annexed, securely enveloped and sealed, and indorsed "Proposal for new designs for postal cards," and addressed to the Third Assistant Postmaster General, Washington, D. C.

JOHN WANAMAKER,
Postmaster General.

Post Office Department,
Washington, D. C., September 18, 1889.

The P. O. D. at this time was also going to considerable trouble with designs, and colors for the 1890 issue of adhesive stamps, and at the first bidding all proposals based on "Sample" stamps were rejected, and a second bidding based on "Sample A" stamps was advertised.

(*) United States Official Postal Guide, published by the Brodix Publishing Co., Washington, D. C.—October, 1889.

(**) *The Post Card*, Vol. I. No. 20, Sept. 30, 1889, Roselle, N. J.

It will be noticed that no definite prize is stated in the foregoing advertisement for postal card designs and competitors were to name their own prize for their designs if purchased by the P. O. D. The two sizes of designs requested might be upon the two samples of cardboard furnished in the sizes of the two postal cards that were later issued in 1891. No official announcement of the result of this competition which closed November 6, 1889 has been found. On June 17, 1890, George H. Watson, Editor of *The Postal Card* wrote the Postmaster General asking "if the new designs of cards would be issued soon." and he received the following reply, which shows that so late as June 19, 1890, three sizes of cards were still contemplated.

Post Office Department,
Office of 3rd Asst. P. M. Gen'l.,
Washington, D. C.

June 19, 1890.

Geo. H. Watson, Esq.,
Roselle, N. J.

Sir: In reply to your communication of the 16th inst., relative to issue of postal cards of new design, you are informed that it is proposed, as soon as arrangements are completed, to issue postal cards of three different sizes, viz: Small card, A, $2 \frac{15}{16} \times 4 \frac{5}{8}$ inches; Medium, B, the card now in issue, $3 \times 5 \frac{1}{8}$ inches; large C, $3 \frac{3}{4} \times 6 \frac{1}{8}$ inches.

Very respectfully,

A. D. Hazen
Third Asst. P. M. General

Under Postal Card Notes by H. M. Sperry in *The Postal Card* for March 1892, we read:—

"The designs for the two new issues of United States cards were not obtained without considerable trouble and inconvenience to the Post Office Department. Designs were invited by advertisements, September 18, 1889, from artists and others, certain specifications as to sizes and qualities of cards which were to be used, being given. The 6th of November was fixed as the time for closing the receipt of designs. One hundred and fifty-nine had been submitted, but upon examination by a committee appointed for the purpose, all were rejected, being in most cases too elaborate for practical requirements. Later, the work of preparing the designs was delegated to the Bureau of Engraving and Printing of the Treasury Department, but the engravers there failed to produce anything satisfactory, and the matter was again advertised. Several hundred designs were received, and the two best selected, as had been requested of the Committee. In justice, however, to the Committee who had charge of the competition, it should be stated that the designs chosen did not satisfy any of its members, and that they were compelled to hurriedly make the selection; hence, probably, the poor appearance of the new cards."

Where Are These Many 1889–1890 Essays?

Thus in the first competition there were 159 different essay designs for a one cent card all in the two new odd sizes later issued, and in the second competition "several hundred" more different essays. As we have not found the advertisement or specifications for the second competition we do not know how these essay designs might be definitely identified, except that the two sizes later issued were probably required. These essays should be identifiable by odd size cards 155×95 mm. ($6 \frac{1}{4} \times 3 \frac{3}{4}$ inches) and 117×75 mm ($4 \frac{5}{8} \times 2 \frac{7}{8}$ inches) with some of the designs no doubt drawn upon these blanks furnished by the P. O. D., and the lettering required by the first specifications—"United States of America" or "U. S." "Postal Card," and "This side to be used only for the address." Also some of the designs were suggested to have ornamental borders and some might have no borders according to the specifications governing the first competition. All these several hundred 1891 essay designs were the property of private artists, except the two said to have been selected from the several competitions which comply with the

specifications and were probably paid for. If these unpurchased essay designs were returned to the artists some of them should in the past sixty years have come into philatelic ownership. Yet not a single one of these readily identifiable essays is philatelically known or recorded. But where are they?

The Quaker City Philatelist for March 1893, illustrated a fancy card by Louis S. Phead who claimed the face of the card should be so ornamented as to leave only a small space for the address, thus preventing those who cannot read English from writing on the face of the card. He also suggested a stamp in each of the upper corners to be cancelled by the sending town and receiving town respectively.

On February 2, 1893, the U. S. P. O. D. Office of Foreign Mails issued a circular informing Postmasters that International Postal Regulations required "*all* postmarks shall be placed on the *front* of postal cards sent to or received from foreign countries, in order that postmarks may not interfere with the messages written or to be written on the back.

The Designs Issued in 1891—UX10 & UX11

The two cards finally issued were produced by the Bureau of Engraving & Printing and the designs were probably selected from the second competition. The portrait of President Ulysses S. Grant used for Bureau essays UX10E-B, C, D on both issued cards was reversed from a photograph taken about 1872 by William Kurtz of 872 Broadway, corner of 18th Street, New York, according to F. L. Ellis in *Mekeels Weekly Stamp News* of April 7, 1941. The same portrait was used on the 1890 5c adhesive stamp. The younger Grant used on the Bureau essay UX10E-A is from the same subject used by the Bureau for a 1870 tax paid revenue stamp and the July 22, 1868 adhesive stamp essay 112E-A submitted by George T. Jones.

Postmaster General John Wanamaker also considered various pale colors for the proposed new cards. His attention may have been directed to the 25 various trial color cards that had been submitted to the P. O. D. in 1886 (UX9TC). He was quoted by "*The Press*" of Detroit prior to repetition in *The Post Card* of November 3, 1890, as follows:—

"We may decide on a pale blue shade," said Postmaster-General Wanamaker, in talking of the new postal cards the other day, "or a pale gray shade, or it may be that a pearl or a yellow shade would be best. The color and size are still subject to change. The pale gray was the color we favored, but, as I say, we may later decide on some pale shade of blue, or perhaps on pearl or yellow."

"These cards," went on Postmaster-General Wanamaker, "will be almost penny postage. Their size will enable one to indite a quite lengthy epistle on them all for one cent." But it is the pale gold or pearl colored card that will be the greatest bargain. It will not hold so much, but it is to be an uncommonly attractive affair.

A black ink on a buff colored card was finally selected for the large "business card" UX10, and a blue ink on a practically white card for the small "ladies size" UX11, officially called "pale gray".

The buff card for the large size UX10 was supplied by Wilkinson Brothers Co. Derby Paper Mills at Shelton near Birmingham, Conn. and later by C. C. Woolworth Fort Orange Paper Mills at Castleton, New York. The white card for the small size UX11 was furnished by the Whiting Paper Co., of Holyoke, Mass., in sheets 30 x 51¼ inches.

In JOURNAL No. 37, page 52, after the letter and above the illustration insert:—

Apparently the Post Office Department was not satisfied with the proposal of October 14, 1891 from the Government Public Printer, as he then requested a proposal from Woolworth & Graham, the previous contractors who probably had been called to Washington. Their proposal was written on the letterhead of The Arlington Hotel, Washington, D. C., and was received by the Third Assistant Postmaster General on October 26, 1891.

October 24, 1891

TO Hon A. D. Hazen, Third Assistant Post Master General,

Sir:

Replying to your verbal request for prices for postal cards we offer 50 million Card A. Quality of paper as per our samples enclosed marked A.1 [The jacket or docket is endorsed "This file contains a sample Grant postal card."] 3 by 4 $\frac{5}{8}$ inches in size as per specifications June 17, 1889.

"Color of paper and of ink as per your sample A2 here enclosed at forty eight and one quarter cents per thousand cards.

100 million Card B. Quality weight and dimensions and color as per specifications in your proposal dated [blank] forty seven and one quarter cents thousand cards.

100 million Card C. If you supply the paper thirteen cents per thousand cards. If we supply the paper as per your standard seventy two cents (72) per thousand cards.

All to be put up in half thousand board boxes packed in cases of about five hundred pounds each suitable for shipping and in cars on the tracks of the NYC & H RR at Castleton.

We would want probably 64 plates from which to print Card C, and 16 of each A & B. We could commence to deliver within a fortnight from receipt of plate and within a reasonable time could deliver at the rate of a million cards daily.

Yours very truly,

(sgd) Woolworth & Graham

The jacket or docket covering this letter is endorsed "*recorded* W994 Vo. 46." "Referred to Third Asst." "Answered December 9, 91. Wrote Chf. of Bu. Eng & Ptg. to prepare working plates for three sizes of cards."

However only the two sizes A and C "Grant" cards were continued to be manufactured by Albert Daggett until September 30, 1893.

In JOURNAL No. 37, page 54, omit ? mark after the subtitle UX10 Proofs and insert.

UX10 Proofs

UX10P. One Cent.

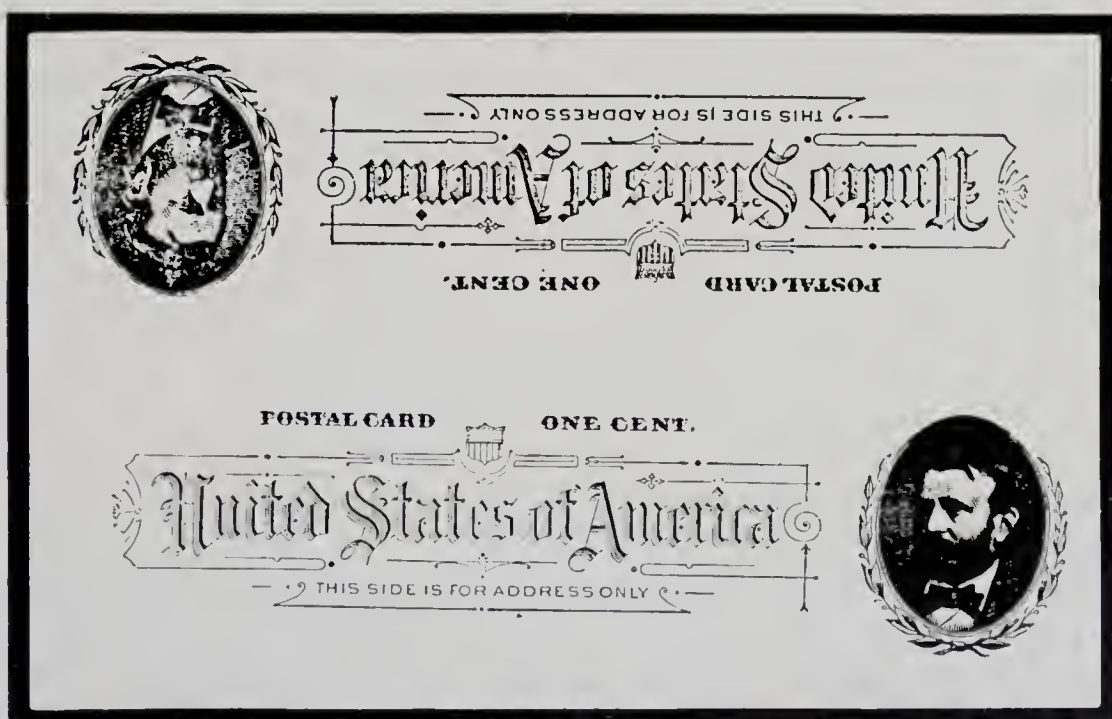
The plates were of 64 subjects.

5. Plate proof on very soft white wove paper .003" thick with strong diagonal mesh trimmed 150 x 93 mm.

69 m/5 gray-black

In third line from bottom of page 54 change to read "The only card proofs" etc .

UX11TC4 & UX11P4 Inverted



UX11TC4 & UX11P4 Inverted.

- a. Trial color black inverted above blue normal color.
On white finely mottled opaque cardboard .015" thick cut to 117 x 75 mm.
Probably printers waste. I have an uncut vertical print with 3 black inverts and 2 blue, a. at top and b. at bottom with a black inverted label having only a faint outline of stamp between.
69 o/5 black and
47 m/1 dim dusky g-b-blue
- b. Trial color black inverted below blue normal color on same piece as a.
117 x 184 mm.
47 m/1 dim dusky g-b-blue and
69 o/5 black
- c. Same as b. but printed on 19 f/2 dull faint o-yellow card .017" thick. I have a vertical pair cut to 117 x 147 mm.
47 m/1 dim dusky g-b-blue and
69 o/5 black

Normal Color Proofs**UX11P2. One Cent.**

- Small die typographed proofs showing outline impression of stamp on back.
- a. On 19 g/2 dull v. faint o-yellow coarse diagonal mesh wove paper .0045" thick 117 x 75 mm.
47 1/1 dim v. dark g-b-blue
 - b. On 19 d/2 dull pale o-yellow faint diagonal mesh wove .006" thick 117 x 75 mm.
47 m/1 dim dusky g-b-blue
 - c. On 19 c/2 v. light o-yellow faint diagonal mesh wove card .0065" thick 117 x 75 mm.
47 m/1 dusky g-b-blue
 - d. On 19 f/2 dull faint o-yellow faint diagonal mesh wove card .0115" thick 117 x 96 mm high.
47 1/1 dim v. dark g-b-blue
 - e. On white small mottled opaque cardboard .016" thick 117 x 96 mm high.
47 m/1 dim dusky g-b-blue

UX11P4. Plate proofs on cards of 117 x 75 mm issued size.

The plates were of 100 subjects.

- a. On semi-rough both sides 19 g/2 dull v. faint o-yellow fine grain clear card .0125" thick. I have this also in a vertical strip of three 225 mm high.
47 m/1 dim dusky g-b-blue
- bb. On very smooth 21 g/2 dull v. faint o-yellow widely mottled faint wove card .013" thick. This card is also printed blue on the back slightly above center.
47 e/1 dim v. dark g-b-blue
- c. On smooth white clear translucent card .012" thick.
47 1/1 dim v. dark g-b-blue
- d. On smooth yellowish-white clear translucent card .013" thick.
47 1/1 dim v. dark g-b-blue
- e. On clear white semi-translucent card .0145" thick.
47 m/1 dim dusky g-b-blue
- f. On white fine mottled semi-translucent card .014" thick semi-rough on back.
47 1/1 dim v. dark g-b-blue
- g. On white fine mottle semi-translucent yellowish card .016" thick.
47 m/1 dim dusky g-b-blue
- h. On white coarse mottle semi-translucent yellowish card .014" thick.
47 m/1 dim dusky g-b-blue

Double Print One Inverted

UX11P4.

ii. Double print one inverted at bottom. I have a vertical strip of three 230 mm high on clear white semi-opaque card .0145" thick.

A single card sold at auction Nov. 5, 1952 for \$40.00.

47 1/1 dim v. dark g-b-blue and

47 n/1 dim v. dark g-b-blue

Specimen Cards

Type E

UX11S-E. 1900? On yellowish white clear semi-opaque smooth card .0145" thick with type E "Specimen" hand stamp 11 mm long in violet under the stamp.

47 m/1 dim dusky g-b-blue

SAMPLE.

Type V

UX11S-V. On white small mottled smooth faint wove card .016" thick with type V "SAMPLE." 13 x 1.5 mm printed in dusky blue close to lower left corner of card.

47 m/1 dim dusky g-b-blue

Issued Cards UX11

I have three samples of issued cards sent by the P. O. D. Agent at the factory in Birmingham, Conn. to the Third Asst. P.M.G. in Washington handstamped as follows:—

UX11S-W. On white fine mottled semi-opaque card .0145" thick, with violet-black single line oval handstamp 46 x 30 mm "U. S. Postal Card Agency, / JUNE 9, 1891/ Birmingham, Conn.", and red-violet 33 mm circular handstamp "THIRD ASS'T P. M. GEN'L / P. O. DEPT." within 3 mm arcs top and bottom, and in center "RECEIVED/ JUNE 10, 1891".

47 m/1 dim dusky g-b-blue

UX11S-X. On yellowish-white clear semi-translucent card .0125" thick with violet double line oval handstamp 46 x 32 mm "U. S. Postal Card Agency/ JUN 10 1891/ Birmingham, Conn."

UX11S-Y. On grayish-white fine mottled semi-opaque card .014" thick with red-violet single line oval handstamp 49 x 32 mm "U. S. Postal Card Agency, / DEC. 1 1891/ Birmingham, Conn." over the blue stamp.

47 m/1 dim dusky g-b-blue

The following three letters published in *The Postal Card* explain themselves.

POST OFFICE DEPARTMENT

Office of Third Assistant Postmaster General

Washington, D. C. June 13, 1892.

Mr. George H. Watson
223 West Grand Street, Elizabeth, N. J.

Sir:—Yours of the 11th inst., addressed to the Postmaster-General, has been referred to this office.

The Department has not yet decided as to whether it will issue a special set of postage stamps and postal cards commemorative of the World's Columbian Exposition.

The issue of reply postal cards, both foreign and domestic, has been decided upon. The date of issue cannot now be given.

Yours very respectfully,

A. D. Hazen,
Third Assistant Postmaster-General

Washington, D. C., August 27, 1892.

Mr. Adolph Lohmeyer,
992 North Gilmore St., Baltimore, Md.

Sir: Your communication of the 22nd inst. has been received. It is as yet uncertain whether the Department will issue a postal card commemorative of the Discovery of America by Columbus; but the matter is under consideration.

Yours very respectfully,

MADISON DAVIS
Acting Third Assistant Postmaster-General

Washington, D. C.,
November 2nd, 1892

Mr. Adolph Lohmeyer
992 North Gilmore St., Baltimore, Md.

Sir: Your letter of the 31st ult. has been received. In reply I beg leave to say that Department does not contemplate the issue of a postal card commemorative of the discovery of America by Columbus. The likelihood is that no such card will be issued.

Yours respectfully,

A. D. HAZEN
3rd Asst. Postmaster General

In November 1892 Grover Cleveland was elected President and he appointed Wilson S. Bissell, of Buffalo, New York, as Postmaster General, succeeding John Wanamaker after March 4, 1893.

UX10 Souvenir Postal Cards

In *The Postal Card* for April, 1893, we find—

COLUMBUS POSTAL CARDS.

An enterprising firm in New York has had engraved (as private souvenirs not sold by the P.O.D.) on the back of our large one cent cards pictures of the buildings at the World's Columbus Exposition. Each card has at the left the picture of Christopher Columbus and the Santa Maria in mid-ocean in a very neat scroll, and in the upper center and upper right part of the card one of the Exposition buildings. At present there are 12 different cards as follows:—

- | | |
|---------------------------------|------------------------------------|
| 1. Administration Building | 7. Horticultural Building. |
| 2. Fish and Fisheries Building. | 8. Transportation Building. |
| 3. Mines & Mining Building. | 9. Agricultural Building. |
| 4. Machinery Building. | 10. Electrical Building. |
| 5. The Government Building. | 11. Art Palace. |
| 6. Woman's Building. | 12. Men's & Liberal Arts Building. |

The Postal Card for July 1893 reported the first "official" cards.

OFFICIAL SOUVENIR POSTALS

(These were not issued or sold by the U.S.P.O.D.)

We have received the above cards, ten varieties, each card is one of our large cards, on the reverse of each, beautifully lithographed in many colors on a tinted white ground, is a picture of one of the buildings or large exhibits, together with other devices. Each card bears this inscription: WORLD'S COLUMBIAN EXPOSITION—OFFICIAL SOUVENIR POSTALS and signed by Mr. H. N. Higinbotham the President and Mr. H. O. Edmonds the Secretary, and the official seal of the exposition. All these cards are numbered:—SERIES 1.—DESIGN 1 to 10, so it is likely another series will be issued soon. We give below a short description of each card:

DESIGN 1. Government Building. At left in fancy frame a picture of Grover Cleveland, President, U. S. A. (but not a bit like him), over this picture our flag, an eagle and 13 stars.

DESIGN 2. Administration Building.

DESIGN 3. Manufacturers and Liberal Arts Building. At left a blacksmith sitting on his anvil and below an artist.

DESIGN 4. The Agricultural Building. At left a group of figures with CERES in centre, but which figure represents the Roman goddess of seed and harvest we leave those who have seen the card to guess.

DESIGN 5. The Electrical Building. At left a beautiful female holding an incandescent lamp and driving two cherubs, also holding lamps, with wires, also a large wheel.

DESIGN 6. Horticultural Building. At left a group of figures, with palm, roses &c., below. An exceedingly pretty card.

DESIGN 7. Mines Building. At right, figure of a man seated upon rocks beside a water-fall, with a large hammer in his left hand.

DESIGN 8. The Fisheries Building. At left, head of Christopher Columbus in blue circular frame, below are fishing nets, crab net and a five pronged harpoon.

DESIGN 9. The Woman's Building. At left picture of Mrs. Potter Palmer surrounded by numerous colored bows, &c.

DESIGN 10. U. S. Naval Exhibit. Battle ship "Illinois". At left a sailor on deck and our Union Jack.

The Postal Card for September, 1893, states "that previous to the issue of these cards, four of them (Nos. 4, 8, 9, 10,) were sold only in the Fair grounds *without* the seal of the exposition or the signatures. These four cards were obtained from the 'nickel in the slot' machines; drop in a nickel and get two cards, this was the only way they could be purchased at first.'

The November, 1893, *Postal Card* mentions another official set of Columbus Souvenir Cards which is the same as designs 1 to 10 "except that Nos. 6 and 7 are omitted, and in place of these two we find one with a picture of THE FINE ART BUILDING with statue at left, and the other has a view of MACHINERY BUILDING with Group from middle of Pediment. There are ten cards in this set, and instead of having the design number, each card bears the words SERIES No. 1 TWELVE DESIGNS."

(To be continued.)

Zumstein Europe Catalog

Zumstein Europa Katalog 1953. Published by Zumstein & Co., Rue du Marche 50, Bern, Switzerland; 1165 pp. cloth binding; price Sw. Fcs. 13.50.

The 36th edition of this popular catalog has now been published. Its text is confined to Europe, Offices Abroad and the former German Colonies; contains about 108,300 prices and more than 22,600 illustrations. A special section illustrates 199 stamps and overprints which collectors find difficult to identify as to country.

For the use of collectors unfamiliar with the German language, the publisher has available a small dictionary of essential words translated into a number of languages, including English. This is priced at 75 Centimes. This catalog is well arranged, clearly printed and in convenient form. It is recommended to all whose interests lie within its scope.—G. W. C.

Printers of Thurn & Taxis Stamps

Germany's first adhesive stamps were those issued by Thurn & Taxis. Patrick Hamilton writing about this famous postal family in the *Philatelic Magazine* of January 4, 1952, states: "The first stamps were printed by C. Naumann at the headquarters in Frankford-on-Main, imperforate sheets of 150 (15x10). Printing was in black on colored papers. In 1859 higher values were added (designed by F. M. Kepler but printed by Naumann), and the two series printed on white paper."

Review of Proof Section of Scott's U. S. Catalogue 1953

By Clarence W. Brazer, D.Sc.

Scott's 1953 Catalogue of United States Stamps Specialized, 31st Edition was published in January, 1953. This year it has 565 pages bound in orange-red boards. Edited by Gordon R. Harmer. Price \$3.50.

The Proof Section again is contained on 14 pages plus 11 pages for Trial Color Proofs which could well be expanded to include many known varieties not now listed, particularly those on wove paper, such as the 1890 issue which are often in the market. The Specimen section also shows no additions to the 5½ pages.

Normal Color Proofs

The 1847 normal color large die proofs, which have nearly disappeared from the market, were all advanced \$10, and the 1875 10c No. 4 black reproduction large die of which only one is known, on the same print with a 5c black, goes up to \$200.00. The 1869 large die proofs are also advanced \$10 to \$100 each for the seven values known to exist. These 1869 small die proofs of the 1903 printing are very difficult to buy at full catalogue and we believe they are entitled to a raise next year. The 1894 50c to \$5 large die proofs have been each raised to \$25 as so many of the 50 issued were hybrids. With these exceptions we notice no other changes in XIX Century listings of last year which remain static, although the supply was very small except for the products of the Continental Bank Note Co. and the Bureau issues of 1894 and 1898.

But in the XX Century die proofs we find many lower prices due to present lack of publicity for Bureau Issue die proofs. It might be due to the great 1940-1950 flood of commemorative stamps and the consequential collapse of the mint sheet speculative boom.

Proof collecting of XX Century Bureau issues is handicapped by there being no plate proofs available in quantity for collectors, and few small die proofs. Since the 1901 Pan-American 50 sets of large bicolor die proofs, there were perhaps only from one to six known as the supply. And since the King-Johl book publicity closed and the F. D. Roosevelt proofs were sold at the top of the market there has been little publicity. Wealthy collectors seem, at least temporarily, to have lost keen interest in Bureau Issues and the demand, stimulated by a "bear market," has fallen off. If only a few should revive their interest the very small supply would be soon exhausted and values should rise.

The supply of XIX century large die sunk proofs actually is no larger than most of those of this century, so it seems reasonable to expect an equalizing by lower prices for XX century and higher prices for XIX century large die proofs.

All large die proofs of the 1904, 1907, 1908 and 1912 issues have dropt \$50 each. The 1909 Lincoln, Alaska-Yukon and Hudson-Fulton large dies sank \$100 each altho of these only two or three of each are known in philatelic ownership. The long set of regular issue of 1912-1919 lost \$25 each, while the longer set of 1922-26 regulars dropt \$10 each. The 1925 Norse-American and all commemorative die proofs from 1929 to 1932 formerly priced \$225 each are now only \$200. The 1932 Bicentennials, of which only one complete set of large die, and one set of small die, proofs came from the F. D. Roosevelt collection, have been lowered by \$50 each to \$175 for both small and large die proofs. One or two odd values became available last year from an engraver's estate, but there was no competitive demand at the auction sale. Even the rare Olympic Games, Penn, Webster, Georgia and Century of Progress large dies have dropt \$25 each.

Lack of demand for rare U. S. Air Mail proofs is also reflected by lower prices for Zeppelin Issues from \$750 each to \$600 for large die, and from \$600 to \$500 each for small die, proofs. The Registration 1911 large die sank to \$150. All Parcel Post and

Postal Savings and Special Handling proofs are down \$25 each. We find no price changes in Postage Due, Department or Newspaper proofs as these listings seem to have been reduced sufficiently in recent years, in fact some of these plate proof prices seem due to recover a raise.

Most of the Revenue First Issue, and higher value Second Issue India paper plate proofs are advanced 10% to 40%. The supply of these is small and demand is strong. Their 75 years of age has damaged many of these fragile beauties most of which became available only with small margins.

Trial Color Proofs

Corresponding with the increase of all 1847 issue normal color proofs all these trial color die proofs have been raised \$10. The popular 1863 2c "black-jack" and all of the 1869, large die trial color proofs have advanced to \$125 each. The "Atlanta" trial color plate proofs of the 1851 1c and 3c, and 1863 2c, also have small raises.

When we come to the XX Century large die trial color proofs it is found the issues from 1919 to 1940, Air Mail, and Special Delivery have suffered reductions similar to those issues in normal color. Otherwise we notice no other price changes in this section except the large die 1875 Newspaper trial color proofs which are now all priced at \$20.

Recent dispersal of the Souren collection disclosed a presentation letter by the P. M. G. of a nearly complete set of trial and normal color large die sunk proofs, which were no doubt made before the India paper plate proofs printed in the same colors. A very few duplicates exist in the Eagle collection of the Library of Congress, and the few previously listed colors in other collections. So far as now known only two or three of each of these existed and many must be unique.

Stamps for Fun and Profit

A Review by C. W. B.

This pocket size book of 264 pages by Henry M. Ellis, was published on February 9, 1953 by Funk and Wagnalls. Price \$3.00. For the beginner and the advanced collector.

Henry M. Ellis has brought up to date and enlarged his previous book entitled "How to Gain Pleasure and Profit from Stamp Collecting," under the new title "Stamps for Fun and Profit." Mr. Ellis is a Consultant on Business and Sales in the Graphic Arts Industry. While we are not able to find the author's name in the membership lists of any of the older national philatelic societies, it is evident that Mr. Ellis knows his stamps, the artistic processes of manufacture, keeps up with current happenings, and is qualified to explain the details of stamp collecting. A list of eight national societies with addresses of the secretaries are given, including our ESSAY PROOF SOCIETY. Even the U. S. 1952 revalued postal cards are mentioned. There are nine pages illustrating postmarks and cancellations, which sixty-five years ago boys cut off envelopes and collected in notebooks by states to learn geography.

The word "Profit" in the titles of both of his books may have been placed there to sell books to those expecting to learn how to get rich. There is a chapter on "Stamps as an Investment Opportunity" which we believe unfortunately discusses (among other classes of stamps) modern mint stamps upon the theory of potential paper profits viewed with hindsight. Although the procedures are well covered we do not find reference to the collectors *costs* of preparation for sale, auctioneers fee of 20%, expert and appraisal fees, loss of interest (6% compounded is 300% in 22 years), depreciation of the "dollar" (50% in 22 years), or capital gains taxes. A dealer has many more costs. But the investment advice is emphatic. "Don't do it." "Investing for profit is not a hobby; it is a serious business."

Our 25 years experience with both U. S. stamps and proofs as collector and dealer shows that collecting as a hobby may be limited to amounts that might be spent on

other pleasures without salvage value, such as golf, theatres, travel, etc., whereas philatelic "investments" should be obsolete items of which there is a known limited supply with a larger number of collectors who want them. For one with money to invest in quality items and time to hold there is the great enjoyment of building a satisfying collection with resale value, however limited its scope may be. If in addition a collector publishes original research of heretofore unpublished facts, he may reap a profit by creating a larger demand or he may ride on the wave of publicity.

There is much sound advice in this book which should be read by all collectors.

Of interest to our readers in the chapter on "The Art of Specializing" we quote, with editorial additions in brackets, because it so well covers our branch of collecting.

"There is yet another field wherein the hobbyist may specialize at not too heavy expense and in a limited manner—the collecting of essays and proofs. These may be collected either as a specialized group, or as an added feature to a general collection of United States stamps. Essays and proofs, as a general rule, relate to specific issues of stamps.

An essay, according to the dictionary, is "An endeavor to do something; attempt or effort made; also, sometimes, a trial or test; an experiment." Thus—in philately—an essay is an attempt to create, by design and manufacture, a legitimate postage stamp.

Before the year 1894 all United States postal emissions were produced by private concerns under contract with the United States Post Office Department. To obtain a given contract [prior to 1870] each firm would submit finished designs and proofs with their bids. They "essayed" to show that their firm was in every way qualified to manufacture the stamps under consideration. Here was a design, a completed engraving, and numerous proofs [essays] to demonstrate that capacity. All bidders proceeded in a like manner, and the proofs [prints] of all rejected designs were given out either by the department or by the unsuccessful bidders. In many instances commercial quantities were legally produced and distributed to friends and collectors. To distinguish these proofs [prints] from designs of an experimental nature they [the latter] became known as "essays."

Thus, a proof [print] drawn from a design which is different in any particular from the one used for the stamp issued, is an essay. On the other hand, proofs are printed from the [same] engraving ultimately utilized for production of the total emission. In either instance the finished results, in every detail of quality and execution, are far superior to the stamps produced under even the highest standards of commercial production methods. Consequently, both essays and proofs are the finest possible examples of all phases of our stamp production processes: art work, engraving, and press work. They usually are manufactured on paper of [lighter or] heavier weight and superior quality than that in regular emissions. Thus, the hobbyist will find that the items he can collect in this field are truly outstanding in beauty and individuality. Almost always, during the days of competitive bidding for the stamp contracts [before 1871], each proposal was accompanied by [essays or] proofs of each design reproduced in various colors of ink. Also, in many instances, the accepted design was altered from its original status. In every such case, all previous proofs [prints] became essays, and only those printed from the accepted design were correctly designated as proofs [either in trial colors or approved color].

While competitive bidding is no longer necessary to the issuance of a new stamp, the need for experimental designs, sketches, essays, and proofs continues to be a vital part of practical preliminary production effort. Such postal paper continues to be available to collectors, and as late as 1903, upward of 100 [only 83] albums, containing proofs of all United States stamps issued prior to 1902, were given to Congressmen and Government officials."

The Story of The Ohio Sesquicentennial Stamp

By Robert D. West

A Review

This story published in the March 14, 1953 issue of *Stamps*, Robert West sets down in detail and in a pleasing style how he came to suggest the Ohio stamp and the steps he took to bring the matter to fruition. The article illustrates six essays, all of which appear to have influenced the final design. This documentation has permanent value and should be in bibliographic listings of U. S. Philately.—G. W. C.

Keep Up The Good Work

For the first time in two years our membership shows a gain. (See Secretary's Report.) Have YOU sent in your new member?

The Complete Guide to Stamp Collecting

A Review

The Complete Guide to Stamp Collecting. By Prescott H. Thorp. Illustrated, cloth bound, xv + 175 pages. (5½ x 8½). Published by Minkus Publications, 134 West 32nd Street, New York 1, N. Y. Price \$2.00.

Books for the beginner in stamp collecting continue to be written and one sometimes wonders what there is new to be said, or what new ways there are of saying it. Such was the reaction of this reviewer to the announcement of the above addition to the literature on this subject. But in starting out to read the book (and every page of it has been read), it was soon sensed that this one has something that makes it different. Its author, experienced writer and speaker that he is, has a style all his own, with a flair for originality, a piquancy of expression and a way of telling his story that will surely hold the reader's interest. He has put forth a book that (true to his sobriquet) is "peppy" enough even to be read at one sitting—nor is it without plenty of "salt". He has treated the subject with simplicity and clarity from all the usual angles, and it is pleasing to note that in discussing the matter of "investment" he has put the emphasis mostly on the salvage value that is still left after one has experienced the pleasure of forming his collection. He concludes this chapter with the truthful remark that "We have eaten our cake and we can have it too."

Naturally, a book of this kind is not written for the benefit of advanced collectors and specialists of the type that constitutes the membership of the Essay Proof Society. Nevertheless, many of us will have occasion to select a beginner's book to present to some prospect, young or old. In the reviewer's opinion, here is one that stands well up toward the top of the list of the best books of this kind.—J. B.

Saxony 10 Neu-Groschen of 1856

E. Corbisier de Meaultsart, Editor, writing about this issue in the March-April 1952 issue of *Le Philatelist Belge*, presents some points of interest in our field. He states that it is generally believed that there were two plates of this 10 Neu-Groschen (Scott's Design A4) and that they were used, but up to the present no means of identifying them has been discovered. He states that there were three printings: 150,000 in 1856; 50,000 in 1859 and 50,000 in 1861; from which he concludes that the second plate probably was used for the last two, unless it was used for the 1861 printing only.

According to the article it has always been considered that the six values of the 1855-56 issue derived from a single master die without figures of value, from which secondary dies were laid down, and that to these the values were added. Speaking of the plates, the author suggests possibly that they were electrotypes, and asks the question as to the size of the matrices.

From an astute philatelic student, this is an interesting contribution to the literature concerning this rarest of Saxony's stamps.—G. W. C.

French Stamps in Imperforate Sheets

W. E. Fyndem writing in *Stamp Collecting* of April 18, 1951, states that from 1939 to 1945 twenty-three sheets of most French issues were issued imperforate and from 1945 to date thirteen full sheets. Three of the sheets are filed in the government archives and the remainder were presented to various officials. As these were not authorized for postage use, they fall into the category of proofs in accordance with the terminology approved by our Society. Eventually many of these find their way into philatelic ownership. The de luxe die proofs frequently seen in America during recent times likewise come from the 60 to 100 copies presented to French officials.

Dry Rot

This is not a pleasant message nor is it intended to me. Quite the contrary. It is intended to arouse your ire. Perhaps if you get angry with me you will do something about the subject I propose to bring up.

First, it must be obvious to everyone that the cost of producing the ESSAY PROOF JOURNAL far exceeds its income.

Second, it is equally obvious that the Journal is the one thing which motivates our Society and sets it apart as something of more importance than a mere social gathering of back scratchers.

These things being self-evident the question arises, do we wish our organization to expire because of dry rot?

Dry rot, you know, is an organic process in which the body dies because of inertia on the part of the members thereof.

Your arm will wither away if held motionless for a sufficient period. The withered arm will induce the same process in the rest of the body. It is a vicious process that creeps upon us stealthily.

The only way to stop it is to exercise the members of your body. Sometimes that takes a great deal of effort. Which seems to be the situation with which we, EPS, are presently confronted.

In our last issue I brought up the subject of our membership. It is a subject in which everyone of us may enjoy the shame thereof. (Did you get a new member? I did.)

Presently I propose to take up the subject of our advertisers.

Along with being appointed Editor of EPJ, someone very kindly hung around my neck the additional title "Advertising Manager." It was suggested that if advertising was needed all you had to do was get Thorp; "look at what he did for the CIPEX catalogue!"

Thanks.

Advertisers furnish a considerable part of the cost of producing this JOURNAL. At least they did in previous years. Time was when we would run as high as ten or twelve pages of "advertising." You will note that I have placed that word "advertising" in quotations. The reason for the quotes is that advertising in our JOURNAL is nothing more than a donation. Each and everyone of those ads might just as well be labeled "compliments of." Only we wouldn't like that. It would be a blow to our ego.

And do you know why all those ads might just as well be labeled "compliments of" (to paraphrase Beulah of radio fame)? I'll tell you why. Because you, the subscribers and members, don't even bother to read those ads. That is why! Or if you do give them a quick glance you don't bother to patronize the advertisers. That's why!

So you appoint Thorp as "Advertising Manager." That means Thorp has the great honor of putting the "slug" on his friends. Big Deal. If you will examine this JOURNAL you will see that Thorp has indeed put the "slug" on a considerable number of his friends.

Here is a typical answer to my efforts at begging. After inclosing a check to indicate good faith one friend writes:

" however, just where members get their stamps I have often wondered, because they don't seem to buy them at my auctions or from me. The ads I have had in the magazine before (EPJ) have been consistently ignored, and I expect this one will be too "

There is no reason to make you squirm with quotations from other letters. I've done the squirming for you. It wasn't pleasant.

Just because a dealer puts an ad in our JOURNAL is no reason for every one of our members to rush out and buy something from him. Nor does any professional

feel that you should. But if none of you even inquire for a "price list" or an auction catalog the dealer will find a better use for his money. So would you.

It has been pointed out to me that our membership represents the "cream of philately." That because this is so, no dealer can afford not to advertise with us.

Pure, unadulterated baloney!

The dealers are our friends. They want to help us just as they want to help any promotion that is good for philately. But this isn't a one-way street. Speaking of humans, Omar Khayyam wrote:

"And those who husbanded the Golden Grain,
 "And those who flung it to the winds like Rain,
 "Alike to no such aureate Earth are turn'd
 "As buried once, Men want dug up again."

Membership in EPS alone does not endow us with desirability so irresistible that our professional friends are overpowered with the aroma. The flower must possess some nectar, as well as brilliance, to attract the bee.—P. H. T.

P. S. And without the bee the plant will die.

Correction

George Turner, EPS 49C, calls our attention to an error of fact in our comments concerning George Boutwell (E. P. J. No. 37, page 56) wherein we refer to Mr. Boutwell as having been Secretary of the Interior. We are advised that Mr. Boutwell's official position in Government was "Commissioner of Internal Revenue," and as such was the first to hold that office. Turner advises that the office of Commissioner of Internal Revenue was set up under the Civil War Excise Tax Law, 1862, and that Boutwell organized the new department. From 1863-69 Boutwell was a member of the House of Representatives and from 1869-73 was Secretary of the Treasury in President Grant's Cabinet, then Senator 1873-77. Boutwell died at Groton, Mass., February 28, 1905, after he had written "Reminiscences of 60 years in Public Affairs," (1902). Thank you George.—P. H. T.

In JOURNAL No. 36, in Gordon W. Colket's article on "Origin of the Eagle Vignette on American Letter Mail Co. Type L13," page 199, third paragraph, line 5, the parenthesis should be deleted, as authority for the facts stated are to be found in Scott's U. S. Specialized Catalogue, the author writes.

Sol Glass Accredited Observer to United Nations

Under date of December 29, 1952, the American Philatelic Society was accredited to the United Nations as a non-governmental organization; and our fellow member and Director Sol Glass named as observer, representing the A. P. S. This is a well-deserved honor and one in which we as a society can take pardonable pride.

Sol Glass is well known to our readers thru his serial, "U. S. XX Century Essays Designs, Models and Proofs," which has appeared regularly in our JOURNAL during a number of years. In addition to his membership on our Board of Directors, he's a Fellow of the Royal Philatelic Society of London, President of the Bureau Issues Association, Trustee of the Philatelic Foundation and of the National Philatelic Museum. During the first two terms of Donald Lybarger's A. P. S. presidency, Glass served as Chairman of the Board of Vice Presidents of that society. —G. W. C.

Remember? You are to get a new member—now!

U. S. Stamp Fakes From Proofs

By Clarence W. Brazer, D.Sc.

The most dangerous fakes of U. S. stamps issued prior to 1894 are made from proofs, printed from the same plates and in the same colors as the stamps. We use the word *fake*, rather than *counterfeit*, as fakes are printed from the same plates as the stamps and thus are identical in stamp design and nearly match the color, whereas a counterfeit generally varies in design and color.

Prior to the production of U. S. stamps by the Bureau of Engraving and Printing, it was the occasional custom of the U. S. Post Office Department to request the American Bank Note Co. and its predecessors, from 1869 to 1893, to furnish a sheet of proofs that were cut up and distributed free to the press and friends of the P. O. D. as examples of the new issues of stamps. These plate proofs were generally printed on India paper, sometimes still adhering to the original card backing, and enclosed in an envelope printed on the face. In some instances these envelopes were inscribed "Proof Specimens," and with those of the 1869 and 1870 issues a printed circular was enclosed describing the various denominations. India paper proofs of all the Official Department and Periodical stamp were also distributed in envelopes printed "India Proof Specimens."

Cardboard plate proofs of all issues prior to the date of distribution were also given away five times by the P. O. D. in 1879, 1885, 1890, January 1893 and May 1893, each set in a small envelope printed on the face. In *Philatelic Gossip*, March 10, 1951, Harry Weiss in his "Inside Straight," by courtesy of Stephen G. Rich, quotes from a small pamphlet "Damaged Stamps," advertisement of George A. Hunt, Woburn, Mass., July 1899, "*Cardboard proofs cut down to the thinness of ordinary paper, 25c. Cardboard proofs cut down and perforated either 12 or 14, 35-cents.*" This practice probably led to the general impression among now elder collectors that such fakes of unused stamps were dangerous. However the cardboard on which these proofs were printed was made from pressed pulp and we have not yet seen any such fakes made from cardboard that do not have a cloudy appearance when held to transmitted light. The cardboard used for proofs resembles blotter and is very soft and spongy, does not show the wove screen mesh, and is not like stamp paper. We do not believe fakes made from cardboard will deceive any observant philatelist.

Any stamp collector who also collects proofs would also notice the clear clean impression of a carefully made proof. The bright clear colors used by the proof printer also generally are fresher and vary at least slightly from stamps printed in quantity on wove paper. Early U. S. stamps prior to 1879 were printed on good quality rag content paper that resists transmission of moisture.

Really dangerous fakes made, mostly in Europe, from proofs are those printed on India paper which has a *uniform* thickness, and although being generally semi-transparent, is hand made and the sheets may vary considerably in thickness. India paper does not have the mesh of wove screen made paper, and it generally transmits moisture quickly. We have seen India paper plate proofs that had other paper added to the back with an adhesive (collodian) that resists hot or cold water, so as to resemble the thickness of stamp paper.

In our reference collection are three blocks of four of the 1869 90c fakes. One block is on India paper perforated 12 and with a thin white gum without grill; this fake is more transparent when viewed from the back than the regular stamp paper. A second block printed on India paper has been backed up with other paper perforated 12 and is without gum or grill to resemble the reissue of 1875. The third block is similar to the second but has white gum and each stamp has an excellent grill difficult to tell from the genuine single grill. However in this block of four the four grills are not in rectangular alignment as on the genuine stamps, and were apparently applied from a single grill not in alignment as on the grill roller used for the stamps. It was reported that the collector in whose album this block was found after his death paid \$2200 for it in Europe!

Again all three of these blocks of fakes made from India paper proofs are slightly more violet red than any red ink used for the genuine stamps.

The stamp collector who also collects proofs thus learns to spot these fakes quickly and may save himself from imposition and loss of money. Dealers buying collections often get faked India paper proofs perforated and used as cheap space fillers for expensive stamps, and sometimes with faked grills. The author has had made a small hard rubber hand-stamp "PRIVATELY / PERFORATED / PROOF" that is applied lightly to the back of all such proofs before leaving his possession, so that they may not be passed on as genuine stamps. Other dealers have frequently requested him to apply this handstamp to such fakes in order that it may not be said "It was bought (as a genuine stamp) from so and so."

Classification

By Wm. W. Wiley

(An editorial in *Western Stamp Collector*, Sept. 5, 1952, reprinted by permission.—Editor.)

S. N. Shure of Chicago, who is as intensely interested in philately's basic philately as he is in the postal history and stamps of Israel, takes exception to comment here some time ago defining stamp collecting as essentially the classification of postage stamps and related material.

While the collector classifies, Shure points out, his arrangement of material is only a means to an end. Philately, in the opinion of the Chicago specialist, is the study of postage stamps and if the collector's study of a stamp ends when he has found where it belongs in his album, he's missing more than he's getting from stamp collecting.

Classification, as Shure sees it, is only the overture to stamp collecting. The identification of a stamp is just the beginning. The collector must know who issued a stamp, but he also wants to know why the stamp was issued, when it was issued, where it was issued and just about everything else that he can find out about it. He'll want to know how it was produced, the origin of its design, the identity of the designers and the process by which it was produced. The philatelic student's appetite for information about his stamps will be insatiable, for no matter how much he may know about a particular stamp, he'll feel he should know more.

The collector who is content to merely classify is much like the librarian who feels that books are published so that they may be arranged in rows on shelves, properly arranged to the Dewey Decimal System.

Classification of a library's books, of course, is absolutely essential, but only because a library is useless unless the reference material it contains is so arranged that the student can find the particular book he wants with a minimum of time and trouble.

The philatelist classifies for exactly the same reason. He wants the stamps of each country which he collects where he can examine them and he wants individual issues in their proper sequence in each country. But all this is merely to facilitate study and use of the collections.

While it's perfectly accurate to say that philately is essentially classification, it mustn't be assumed that the collector is satisfied when he identifies a certain stamp as Catalog No. 671. Philately is the study of stamps and while this involves classification, the student of stamps views classification as merely the preliminary phase of his researches.

Did you get that new member?

Society Official Business

Meeting of Board of Directors, March 11, 1953

President Mandos called the Board to order at 5.09 p. m., Wednesday, March 11, 1953, at the Collectors Club, New York, N. Y. The directors present were: Messrs Blanchard, Brazer, Brooks, Caldwell, Gros, Higgins, Mandos, Morris, Rich and Wray; with proxies from Messrs. Glass and Smeltzer. Editor Thorp was also present. On roll-call by the Secretary, a quorum was established.

The minutes of the Board Meeting of Jan. 7th were read, and on motion duly carried, accepted.

Mr. Thorp reported that the stock of back numbers of the JOURNAL were not yet in his custody: that he had not yet gone to pick them up at Mr. Smeltzer's place of business.

Secretary Higgins presented applications for membership Nos. 767 and 768. On motion duly carried, these were accepted subject to the usual period of posting, effective from the date at which each was received.

The Secretary further reported the resignation of Mr. C. E. Wassmuth, which was accepted by motion duly carried.

The Secretary further reported the deaths of Mr. C. T. Church on Feb. 15 and David Caldwell during the current week.

The Secretary reported on advertising for the Society now current and being arranged. On motion duly carried, it was ordered that the Western Stamp Collectors' offer for 500 words classified advertising as arranged by them and the Secretary be accepted. It was further agreed, without formal motion, that the exchange of Journals with the Canadian Review Society be continued as hitherto.

Treasurer Gros presented his report, as annexed to the file copy of these minutes, showing balance in bank of \$2978.44 on Feb. 28, 1953.

He further presented the list of members not paid up for the current year, on various ones of which various Directors agree to work to get the dues in. He also presented bills for petty cash outlays for Secretary, Editor and Treasurer, which were ordered paid.

On motion, unanimously carried, the Treasurer's report was accepted.

Dr. Brazer reported on books in our Library which have not been recovered by the Librarian. On motion duly carried, the Secretary was directed to write Mr. Robert Womack for information as to their whereabouts.

Mr. Caldwell reported on advertising being done for the Society, supplementing what Mr. Higgins brought in earlier. On suggestion of Mr. Brooks that exchange advertising be used for recruiting, this matter was referred to the Editor and Secretary to handle.

Dr. Brazer reported on binding of Journal Volumes. On motion, unanimously carried, it was ordered that the same quantity of the 1952 volume as in hand for the previous years be bound, and that binding of members' files of the Journal be advertised in the JOURNAL.

Editor Thorp reported on the JOURNAL, with credit to Dr. Blanchard for aid on the January 1953 number.

On motion duly carried, it was directed that a Classified Advertising page be added into the JOURNAL.

At 7.15, on motion duly carried, the Board adjourned.

STEPHEN G. RICH, *Board Recorder.*

Reports of Chapter Meetings

New York Chapter No. 1

SOL ALTMANN, *Chairman*

KENNETH MINUSE, *Secretary*

Meeting of Jan. 28, 1953. Present:—Altmann, Blanchard, Barovick, Dr. and Mrs. Brazer, Brooks, Esternaux, Fernald, Finkelburg, Gros, Harrison, Higgins, Minuse, Wray, and Robert Lyman of Toronto, Canada, a visitor.

Dr. Brazer showed one of the rare 1905 American Bank Note Company Director's Presentation Books, which started with die essays and proofs of the N. Y. Postmaster's Provisionals. The main bulk of the collection consisted of a variety of die essays of the Postage Issues from 1847 to 1890 produced by the American Bank Note Co. and its predecessors, Rawdon, Wright, Hatch & Edson, and the National and Continental Bank Note Companies. It included nearly complete collections of Atlanta Trial Color card proofs in scarlet, brown, green and blue, but none in black, and of Departmentals, Newspapers and Postage Dues. It also contained some very nice Revenue die essays. Most of the die essays were printed on glazed paper in four colors, which only come from these Director's books, of which four or five are now known to have been broken. There were also several pages of U. S., Hawaii and Haiti plate proofs on India paper in horizontal pairs, the foreign proofs being in a separate volume.

The next exhibit was by Dr. Blanchard, who showed some examples of proofs of the *backs* of bank notes, which are comparatively rare, as most notes of the pre-Civil War period had blank backs. It was pointed out that practically all printed backs were in colors, those shown including red, blue, green, yellow, brown and gray. Some beautiful examples of lathe-work backs for documents were also shown.

Meeting of Feb. 11, 1953. Members present:—Altmann, Dr. and Mrs. Brazer, Esternaux, Fernald, Finkelburg, Gros, Minuse, Rippner, Rochlin, Wray. Visitors were Mr. and Mrs. Henry Gates of Detroit, Mich., and Mr. and Mrs. B. Filmore Jumper of Philadelphia, Pa.

By courtesy of H. R. Harmer & Co., the collection of proofs of U. S. Envelopes, Wrappers and Post Cards formed by the late John Meurer were shown and described by Dr. Brazer. The collection consisted of essays and die proofs of most of the U. S. Envelopes in various colors and on various papers from 1851 on. The high light was a die proof of the 5c Air Mail Envelope on wove paper without watermark. The showing was very interesting and instructive, especially as this collection will be sold by auction March 30, 1953, so it was our last chance to see it intact.

Dr. Brazer also showed two volumes of another very fine collection of C. D. McFadden's U. S. die essays and proofs, including the Philadelphia Centenary essays and the Henry Mitchell die proofs of the 1874 Plimpton high value envelopes. It included a fairly complete collection of die essays with engravings used on essays, and names of the various engravers, well annotated. Mr. McFadden is a charter member of the Essay Proof Society and has published several articles in early issues of our JOURNAL.

Meeting of March 11, 1953. Members present: Altmann, Blanchard, Brazer, Esternaux, Finkelburg, Mr. and Mrs. Gates, Gross, Harrison, Higgins, Minuse, Peterman, Rich, Rochlin, Wray.

Falk Finkelburg, who is a lithograph engraver, gave a very interesting and informative talk on the subject of lithography. The basic principle of lithography, that grease and water will not mix, has not changed since this method of printing was invented by Alois Sensfelder in the early part of the last century, despite all the revolutionary deviations that have taken place to date.

Mr. Finkelburg started his talk by giving a demonstration with a lithographic stone, on which he actually engraved a line of script, in reverse. From there on he explained how a transfer was made, by pulling impressions on a special transfer paper from the original engraved stone and transferring by means of a hand transfer press onto a larger stone, which is then placed on a flat-bed power press. The stones are a type of limestone found in the mountains of Bavaria. The characteristics of the hand transfer press and the flat-bed power press were explained by means of illustrations of these presses. We were also shown a proof of a stamp on transfer paper which was pulled from an original stone engraving. This proof would correspond to a die proof in steel engraving. The distinguishing characteristics between a proof from an original engraved stone and one pulled after the transfer had been made and the subject retouched were all explained to us.

Mr. Finkelburg then took up the subject of modern high-speed mass production by offset lithography. By means of printed illustrations we learned the nature of the various types of offset presses. We saw the difference between a half tone and line negative and positive. We were shown a zinc offset plate and it was explained how the image is reproduced onto the plate from the positive or negative. By means of illustrations we were shown how the plate gets wrapped around the cylinder on the press; also the position of the cylinder with the rubber blanket, which receives the image from the plate and in turn transfers it onto the paper. Also shown was a progressive four-color proof book, where every color was shown. First the color and an impression over black of that color. Then the effect of one color over another, such as red over yellow, blue over red and yellow, etc. Finally a color chart with 648 different colors, shades and hues formed with the four basic colors, yellow, red, blue and black, which are broken up in various tones.

This was one of the most interesting and educational meetings we have had in a long time.

Secretary's Report

BY ALBERT H. HIGGINS, *Secretary*

70 University Place, New York 3, N. Y.

Members Admitted

No.

- | | |
|-----|--|
| 752 | Pustel, Gabriel, 237 Valley St., Lawrence, Mass. (No specialty stated.) |
| 753 | Carey, R. M., 1880 Clifton Ave., Springfield, Ohio. (3c 1851 & 1857.) |
| 754 | Dollinger, Mel K., 5 Wickham Place, San Mateo, Calif. (U. S. Essays & Proofs.) |
| 755 | Jacobs, Dr. Lionel J. W., 524 Atchison St., Pasadena 6, Calif. (U. S. 19th Century Essays & Proofs.) |
| 756 | Embon, Daniel G., 408 Lafayette Ave., Prospect Park, Pa. (Chile.) |
| 757 | Deterling, Ralph A. Jr., 180 Cabrini Blvd., Apt. 114, New York 33, N. Y. (U. S.) |
| 758 | Check, Francis J., 237 E. Cooke Road, Columbus 14, Ohio. (U. S. Postal Cards.) |
| 759 | Hunt, Paul E., 4172 W. Avenue 41, Los Angeles 65, Calif. (Cook Islands and Gibraltar.) |
| 760 | Minnigerode, Meade, 21 West Avenue, Essex, Conn. (U. S. 1847-1893.) |
| 761 | Baskerville, Jack Alan, 2119 - 4th St., Bremerton, Wash. (Blocks, Plate Blocks, FDC's and Singles.) |
| 762 | Haslett, John W., Hudson View Gardens, New York 33, N. Y. (U. S. Unused.) |
| 763 | Ascher, Lawrence, 22 West 15th St., New York 11, N. Y. (U. S.) |
| 764 | Brodie, Scott, 6 Circle Drive, Martinsville, Va. (U. S.) |
| 765 | Loizeaux, Elie T., 45 Wilmot Road, New Rochelle, N. Y. (No specialty stated.) |

Applications Received

- 766 Harvey, Oswald L., 25 E. Mississippi Ave., Silver Spring, Md. (Union of South Africa.)
By J. Blanchard.
- 767 Deuble, George H., P. O. Box 986, Canton 1, Ohio. (U. S. Revenues.) By C. W. Brazer.
- 768 Bozarth, Major Theodore W., P. O. Box 55, Shalimar, Florida. (U. S. Postal Cards.) By
C. W. Brazer.
- 769 Hedley, Richard P., 452 Franklin St., Buffalo 2, N. Y. (Canada.) By A. H. Higgins.
- 770 Ashbrook, Stanley B., P. O. Box 31, 33 N. Ft. Thomas Ave., Fort Thomas, Kentucky. (United
States 19th Century and Confederate States.) By P. H. Thorp.
- 771 Kershaw, Franklin E., 1824 Jackson St., Burbank, Calif. (U. S.) By R. J. Plass.
- 772 Scottino, Robert L., 2932 Valentine Ave., New York 58, N. Y. (U. S., Canada, France, United
Kingdom.) By Paulette Neumann.

Change of Address

- 79C,H Clark, Hugh M., to c/o La Jollan Hotel, Apt. 224, La Jolla, Calif.
- 110 Hardie, Robert J., to 16 Frances Road, Metuchen, N. J.
- 587 Spain, Cornelius W., to 3301 Wiscasset Road, Dearborn, Mich.
- 773 Johnstone, Donald B., 9 Elsom Parkway, South Burlington, Vt. (No specialty stated.) By J.
Blanchard.
- 154 Gates, Henry, to 64-20D 194th Lane, Fresh Meadows 65, N. Y.
- 757 Deterling, Ralph A. Jr., to 180 Cabrini Blvd., Apt. 114, New York 33, N. Y.
- 752 Pustel, Gabriel, to 39 Britton Rd., West Hartford, Conn.

Resignations Accepted

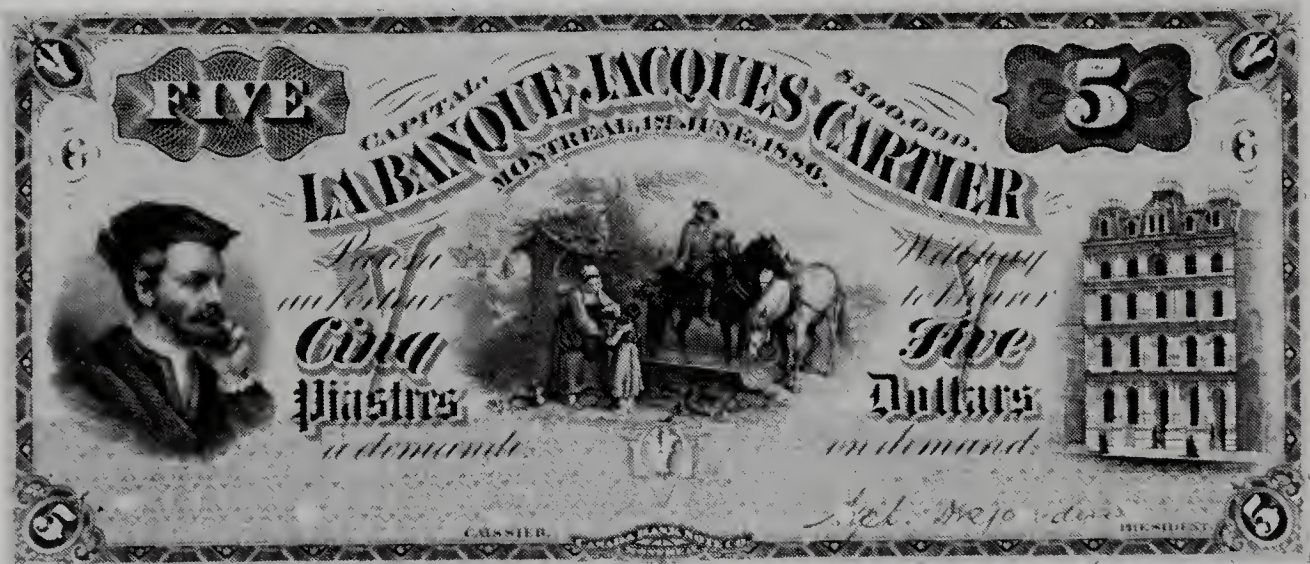
- 628 Wasmuth, C. E.

Deceased

- 378 Caldwell, David D.
- 23C Church, Charles T.
- 162 Gridley, Charles S.

Enumeration of Membership

Number reported in JOURNAL No. 37	379
Gains	14
Losses	4
Net Membership reported in this JOURNAL No. 38	389
Non-member subscribers to the JOURNAL	9



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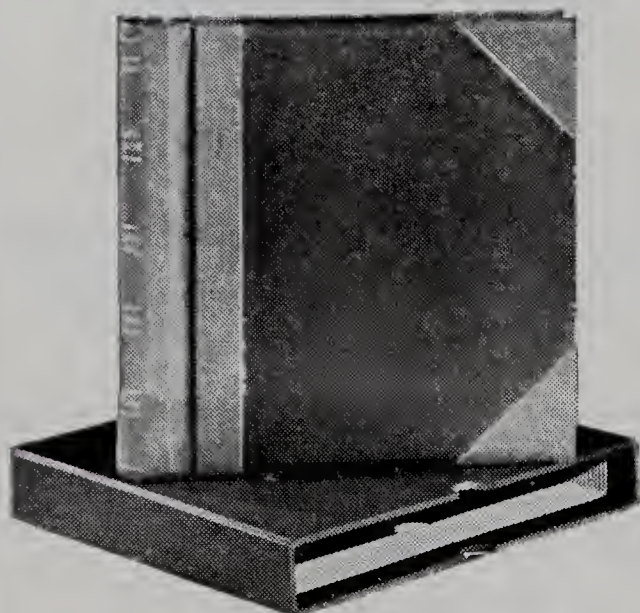
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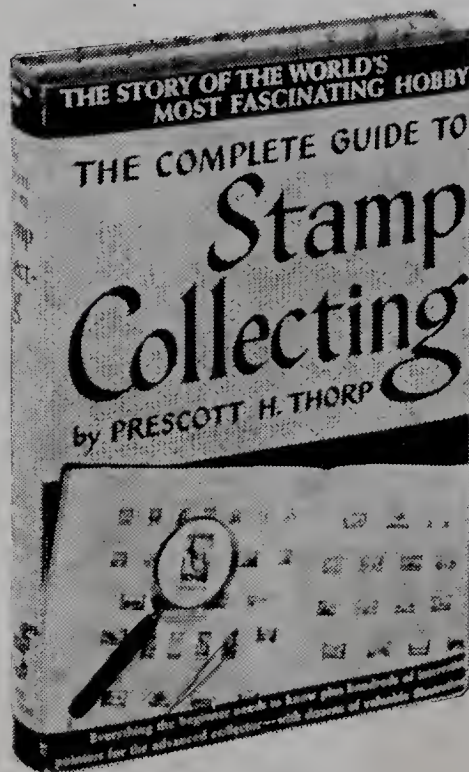
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